





Keramic Studio

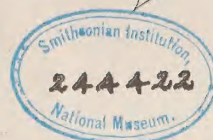
A MONTHLY MAGAZINE FOR THE CHINA PAINTER AND POTTER

Index--Volume Nineteen

MAY 1917 to APRIL 1918 INCLUSIVE

KERAMIC STUDIO PUBLISHING CO., SYRACUSE, N. Y.

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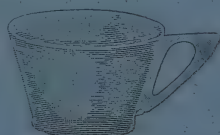
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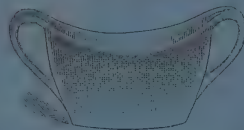


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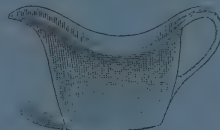


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KERAMIC STUDIO

Vol. XIX, No. 1.

SYRACUSE, NEW YORK

May 1917



SYRACUSE manufacturer of porcelain tableware told us recently that his firm had more orders than they could fill at prices 30% higher than last year. All Potteries, as a rule, have so many contracts ahead that a dealer in colors was able lately to make with one firm a \$12,000 contract of gold for decorating, and with another a contract of \$4,000.

At the same time we have received the following letter from one of our contributors:

"I am tired and completely disgusted with the commercial work. Just to give you an idea of the prices paid the worker: 10c. a working for bread and butter plates, next size plates 12½c., next size 15c. and so on. I know of this instance: a large French salad bowl, decorated in conventional basket motives, all done in hard enamels with much gold, representing a good deal of work carefully done, sold for \$4.50. Think of it, how can any one make a living at such prices?"

Quite a contrast between this manufacturer who cannot produce enough to fill orders and raises the prices of his wares to adjust them to new conditions, and the amateur decorator who has a hard time to sell her work at any old price dictated to her by somebody else. And the first lesson to draw from this is what we have so often repeated, that individual workers should shun commercial work. They cannot compete with factories in price and it would be a mistake to think that nowadays factories always do poor decorating work. Their standard of design is improving rapidly. We have seen some extremely beautiful sets in conventional designs turned out by the Syracuse porcelain makers whom we mentioned before. If such work has not the individual touch of really artistic work, it is mechanically perfect and that is better than poor or mediocre individual painting. The only salvation for amateur decorators is to do better work than factory work, to do something different.

Another lesson is that factories have a good sales organization; amateur decorators, still struggling with the old system of cut throat competition, are not organized. In the big cities, there are Clubs, it is true, which do a lot of good with their exhibitions, their classes of design, etc. They help wonderfully to improve the standard of decoration, but they are not really organizations to help decorators to sell, to fix the value of their work, not in competition with others but in co-operation with them. Such organizations seem to us very badly needed.

Individual decorators have now to contend with the trying situation caused by the scarcity of white china. Some French china comes in all the time, but irregularly and in small quantities. There is of course no German china. Meanwhile the Japanese are sending good shipments of their wares, especially of Satsuma and Sedji, and we have reasons to believe that next fall there will be on the market some American earthenware specially made for the amateur trade and very satisfactory, but there will be no American hard china of the European type, as American potters will not change their process of lead glaze porcelain for the felspathic European porcelain. They get satisfactory results themselves with the overglaze decoration

of lead glaze porcelain. If the trials made by decorators of this American china have failed, if the ware has come out of the kiln with black spots, it is simply because it was fired too fast. With the right kind of firing it will come out all right.

But, whichever way the problem of scarce china is solved, either by using American china or by waiting until the trade conditions with Europe become normal again, it seems that there will be no scarcity of American, Italian or Japanese ornamental wares and of table earthenware. And in that line more than in any other there is a good opportunity to produce something absolutely different from the regular factory porcelain tableware.

However it is on the quality of work and design, and also on the processes of decoration that decorators should depend mostly for the production of really artistic work, different from the commercial work. With the ordinary painting and especially with the strictly commercial trick of decalcomania, it requires exceptional executive ability to produce something better than factory ware. But with such processes as dusting, and especially with enamels, which are not practical for factory work, the possibilities for artistic, original work, are unlimited.

And decorators should not depreciate their work by accepting any low price which is offered to them. We do not mean that they should ask big prices for poor work, they must learn to do good work first. Then they will find that they can sell more easily at high prices than at low prices. People will not hesitate to pay good prices for really good craftsmanship. In fact they will often pass by something which is truly meritorious simply because it is priced low. They will figure that at such a low price it cannot be good.

♦ ♦ ♦

The Four Winds Club House, 210 Robineau Road, Syracuse, New York, will open a sales room for crafts work, May 1st in connection with a tea room. Those in charge wish to make a specialty of table furnishings, such as Porch, Breakfast and Lunch sets with linens to match, hand wrought silver, etc., etc. The Editor of *Keramic Studio* invites consignments of decorated porcelains from any one who wishes to take advantage of the opportunity of summer sales and will be personally responsible for payments of sales or return of unsold articles. It is requested that photographs of articles be submitted in order to avoid unnecessary expense, as only such as are accepted by the jury will be put on sale.

The Club House is most attractively located and furnished and will be well advertised among the well to do. It appeals especially to auto parties and hunters after the unusual. It should be of some assistance to our Ceramic workers in disposing of their work during the summer months when there is little doing in the cities. The Editor of *Keramic Studio* is personally much interested in the club's activities, especially the crafts shop and will do everything possible to encourage sales.

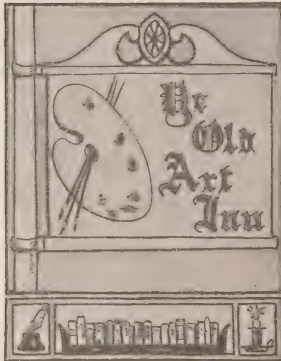
♦ ♦ ♦

The annual exhibition of the Newark Society of Ceramic Arts will be held in the gallery of the Newark Free Public Library, April 24 to 28. The Library is easily accessible to out of town visitors and no cards of admission are required. It is hoped that many will take this opportunity to become acquainted with the work of the Society who have not done so previously.

ANITA GRAY CHANDLER

PAGE EDITOR

7 Edison Avenue, Tufts College, Mass.



AT THE SIGN OF THE BRUSH AND PALETTE

*This is Ye Old Art Inn
where the worker of Arts and
Crafts may rest a bit and partake
of refreshment.*

THE modern ceramist and china decorator are really carrying out the ideas and aspirations of a line of craftsmen who lived and wrought for many centuries before the dawn of Christianity. We wonder if the dignity and beauty of their own craft often occurs to them; if they realize the importance of the legacy that has been left them by the artistic efforts of the past ages? How often does our modern decorator visit the museum nearest her so she may see the examples of pottery and porcelain that have come down to us through the ages, and compare the styles of decoration that have been used? Or, in the absence of an art museum in her city, how often does she consult the numerous books that may be found in the public libraries dealing with ceramics, and so well illustrated with pictures of pottery and porcelain that it is almost as easy to study shape and designs as from the originals?

To be sure, the modern decorator, or "china-painter," as she is inclined to call herself, is an unusually busy person. She is always working at top speed to keep the pot boiling, and if she includes firing among her accomplishments the time she calls her own might be packed into a thimble. But, of what avail is her work if quantity is the main consideration and her own ideas the chief inspiration? And how is the quality to be improved and her inspiration quickened if she fails to make some effort to learn what has preceded her own little phase of



Li'n-chow ware—Earliest overglaze Chinese decoration, an ancestor of our modern porcelain—Sung dynasty. (Courtesy of the Boston Museum of Fine Arts.)

a very ancient art? She must connect with the past to be convincing in the present. Not that she must abjectly copy, but that she must gain a foundation upon which to build her own work.

At first most of the pottery and porcelain will seem unlovely to her. It may even seem crude and ugly to eyes that have become accustomed to what the writer chooses to call *sentimentalism* in decoration. Then after a while it will begin to fascinate; the very crudity will tell some story; the unfamiliar decoration will pique the curiosity; a hundred questions will arise as to the maker, his country, the customs of his age, the purposes for which this particular jar or bowl was designed, its subsequent history, its influence upon later work.

Suppose, for instance, one is looking at a case of Chinese pottery. Here are several little battered pieces of reddish clay lightly covered with green glaze. There is a slight incised design upon some of them. They are the earliest specimens of glazed pottery ever made in China and date back to the second century B. C. Look a bit farther on. Here are some pieces made during the Han dynasty about the opening of the Christian era. They also are green-glazed, but are more dextrously modeled, imitating the shapes of bronze vessels of that time.



Kang-hsi Vase—Yellow hawthorne. The reign of Kang-hsi brought about a brilliant artistic Renaissance, contemporaneous with the revival of art under Louis XIV in France. (Courtesy of the Boston Museum of Fine Arts.)

It was not until the Sung dynasty that overglaze decoration came into use. Before this design had been either applied clay or incised. This Sung dynasty, which occupies a period of some 300 years near the close of the 10th century, marks the beginning of a real ceramic art. The designers broke away from the rules of the bronze makers and developed their own ideas in the clay. Mr. Bernard Rackham says in his book on porcelain: "It is strange to reflect how late in history their skill (the Chinese) has been learned, and to remember the Persians, Egyptians, Greeks and other western races were masters of the potters' craft many centuries before the Chinese achieved their earliest artistic wares. Coming late into the field, they evolved in a comparatively short space of time a material which placed them ahead of every rival."



MOUNTAIN ASH PLATE—KATHRYN E. CHERRY

MAY 1917
KERAMIC STUDIO

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SYRACUSE, N. Y.

We in America have felt the artistic influence of China more and more each year. While we have been giving her Christianity she has given us art, or a certain conception of art that seems to have converted our designers much more easily than we have converted the "heathen Chinese." Step into an interior decorator's studio and you will find that the Chinese influence is featured quite as much as the Colonial (cherished child of the American decorator's heart). Look at the newest jewelry, embroidery, lamps, rugs, wall-coverings, draperies, pictures, furniture, even clothes, and what do you see? The Chinese influence, of course! Why are we using old blue and gold in our homes in place of the grays and pinks or the buffs and whites that formerly accompanied our Windsor chairs and pie-crust tables? The Chinese influence again.

There is a wealth of inspiration for the china decorator in Chinese art. And what could be more appropriate than a Chinese motif or design upon a material which China discovered and which to this day bears her name?

New York is to have a museum entirely devoted to the American Indian. It will house the George S. Heye collection of 400,000 specimens relative to the history of the North and South American Indians. It will be rich in pottery, weaving, bead embroidery, and carving.

The Boston Society of Etchers has recently been organized with thirty-two members, each seriously engaged in the work. Mr. George T. Plowman is the president.

A Memorial exhibition of the paintings by the late John J. Enneking, Boston's well loved landscape painter, was so well attended that it was prolonged weekly. The painter's widow sat at the catalogue table at certain hours, and graciously answered questions about her husband's canvases. Beside the table hung his palette, just as he put it down, thickly covered with little hills and valleys of paint in every conceivable tint and shade. "I think he loved his chromatic studies best," said Mrs. Enneking in reply to my question, "Those were the last that he worked upon. He always loved the last best." And she indicated one of those misty, blue "symphonic poems" that intellectual Boston has raved over. At the banquet given the old painter not long ago at the Copley Plaza and attended by over 1000 of the artistic people of Boston, he was literally crowned with a laurel wreath.

Anta Gray Chandler



EXHIBIT OF MRS. WILLIAMS

MRS. VERNIE LOCKWOOD WILLIAMS - PAGE EDITOR
University of Pittsburgh. Home Studio, 52 W. Maiden St., Washington, Pa.

SATSUMA TEA SET

AN occult design to fill a circle made from a fine petaled flower was adapted in three sizes for this Satsuma set. The largest medallion is for the center of a 9" plate, medium sized one for teapot, sugar, creamer and six inch cylindrical vase. The smallest is for cups and center of saucers. Mrs. Cherry's enamels were used with very successful results for this set. The dark part of design; quarter inch band on all pieces, handles and design on covers, is Azure Blue. The center of flower form is Jersey Cream. All other grey tones are Wistaria. Background of design, also narrow band on all pieces, is Aquamarine. The set is then soaked in tea to desired tone. The standard of the tea table was painted black, and trays Azure Blue to match blue on set. The serviettes and traycloth were oyster white. Italian linen, edged with cable stitch in Azure Blue floss.



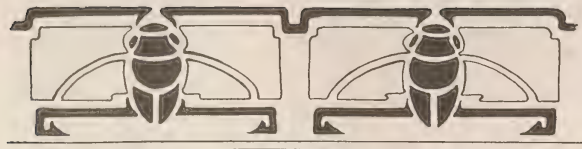
NOTE

On page 199 of the April number, the two exhibition groups of china were attributed to Mrs. Vernie L. Williams. The lower one only was hers, the upper one was by her pupils.





ADAPTATIONS OF THE COLOR SUPPLEMENT—ADELAIDE ALSOP ROBINEAU



MRS. HENRIETTA BARCLAY PAIST - PAGE EDITOR

2298 Commonwealth Ave., St. Paul, Minn.

THERE is no department of nature which furnishes more decorative material with more decorative possibilities than that which is classified as Entomology. From the standpoint of color and anatomy it furnishes endless themes for the designer.

The Beetle (scarabaeus) is the subject of some of the oldest sculpture works of the Egyptians and forms the decorative unit which is so characteristic of Egyptian art and religion. The gadfly, our dragon fly, is another specimen with decorative possibilities both as to color and form and in terms of mineral pigment suggests enamels and lustres as materials for carrying out. This is one place where lustre seems to be the logical material for reproduction and yet when lustres held the center of the stage in interest and experiment these motifs were not given the prominence they would seem to warrant. In carrying out the units shown, gold bronze lustres and enamels may be used in combination or gold and lustres alone, gold being used on body and legs as an undercoat or body for lustre and the wings treated with lustre alone. If enamels are used, it will of course be in the bodies, the color schemes being left to the choice of the artist and the special needs or purpose to which the motif is adapted. The units shown can be woven into borders, tile designs or used simply as *units* well placed and held together by bands or lines.



ART NOTES

The third annual exhibition of the work of Northwestern artists under the auspices of the St. Paul Institute of Art was held in the auditorium March 3d to 14th inclusive. The awards were as follows:

Oils:

Gold medal, Emily Groom, Milwaukee, Wis.
Silver medal, Magnus Norstad, St. Paul, Minn.
Bronze Medal, Adrian Brewer, St. Paul, Minn.
Honorable Mention, Gustaf Goetch, Minneapolis.

Pastel and Water Color:

Silver Medal, Francesco J. Spicuzza, Milwaukee.
Bronze Medal, C. W. Lawford, Minneapolis.
Honorable Mention, Blanch C. Grout, Lincoln, Neb.

Etching:

Honorable Mention, David T. Workman, Howard Lake, Minn.



On March 7 the Twin City Ceramic Club at a luncheon was addressed by Dean Oure of the University of Minnesota, on the subject of cloisonné. Dr. Oure gave a most delightfully interesting talk, covering the history and the technique of the art under consideration and brought with him some rare specimens from his own collection, tools, materials, work in process, photographs, etc. He touched on the philosophy of the real Japanese artist in a most appreciative way and of one in particular who at the head of an art colony is trying to produce and perpetuate the best in this type of art. One can obtain data from encyclopedia but such an intimate and delightful treatment of a subject from one who is in position to speak with authority and from a deep love, is a rare treat, one which the club will long remember as an inspiration.

The Club is also enjoying a six weeks course of evening lectures by local artists on the following topics: "Art in Common Things," "Mural decoration," "Taste," "How to judge a picture," "Interior decoration" and a "Theory of color."

The John W. Alexander memorial collection which has been on view at the Minneapolis Art Institute during the month of March reminded art lovers afresh of the tremendous loss to the art world of this master of line, composition, color and lighting. His portrait of Walt Whitman, owned by the Metropolitan Museum, is a triumph of composition, of restraint and refinement, luminous but harmonious in color, and sympathetic and appreciative as portraiture.

The portrait of Joe Jefferson as "Bob Acres" is not so pleasing pictorially, but is a masterful portrayal of character. His exquisite studies of women, rhythmic in line, broad and decorative in treatment, strongly suggest what is best in Japanese art, but the atmosphere is wholly American. Mr. Alexander's pictures affect one like a breath of fresh air. They have the sweep of the sea, the compelling curves of the wind, the atmosphere of sincerity and the joy of life

On exhibition at the same time was the collection of 27 wood carvings by Chas. Hoag, a Scandinavian, together with some interesting textiles by his wife. The carvings represented "The Spirits of the Woods," and are inspirational in conception and splendid in technique. Some of them are veritable poems in wood. They are carved from the woods best suited to the theme, and the titles are suggestive of the mysterious quality of the carvings. "The Holy Spirit," "Mystery of Nature," "Struggle of Nature," "Dying Chestnut," "Evolution," "The Oak's Song," etc., are a few of the themes which have inspired this artist craftsman. One of the weavings by his wife shows a shadow portrait of himself in grey wools.

A group of flower panels in pastel by Agnes Harrison Lincoln were a part of the March attractions. They were representative of the latest thought and feeling in color and composition. As color schemes they were virile, but as compositions they show strongly the modern tendency to crowd and confuse. They were strenuous and compelling, but as the strenuous life is not always the most efficient, the picture which bids



MRS. PRICE—DUQUESNE CERAMIC CLUB EXHIBIT, NOV., 1916

loudest for recognition is not the one to give the most lasting pleasure or hold the interest it has gained.

Through the Scandinavian Art Society of America the Minneapolis Institute has become possessed of two representative paintings of the Scandinavian Exhibit which has been making its rounds of American cities since the close of the Panama Pacific Exposition.



MRS. MCINTYRE—DUQUESNE CERAMIC CLUB EXHIBIT, NOVEMBER, 1916



Mrs. Brackman Mrs. Mitchell Miss McIntyre Miss Harrison Miss Breitweiser Mrs. Williams Mrs. Price Miss Negley Miss Boyd Mrs. Davis Mrs. Walters Mrs. Lotz Miss Faber Mrs. Brackman Mrs. Hughes Mrs. Williams Miss Kier Mrs. Williams

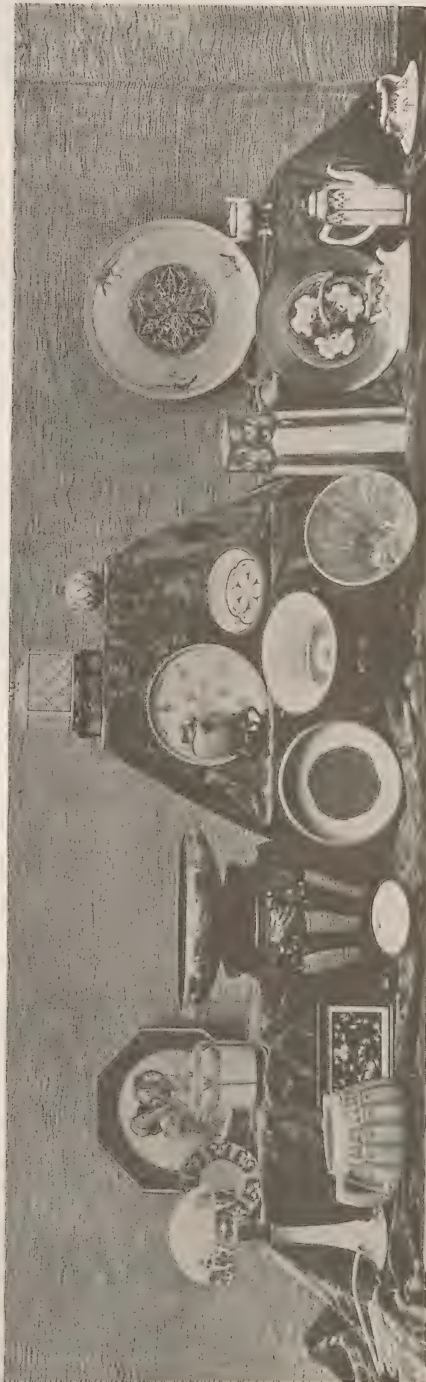


EXHIBIT OF MRS. WALTERS

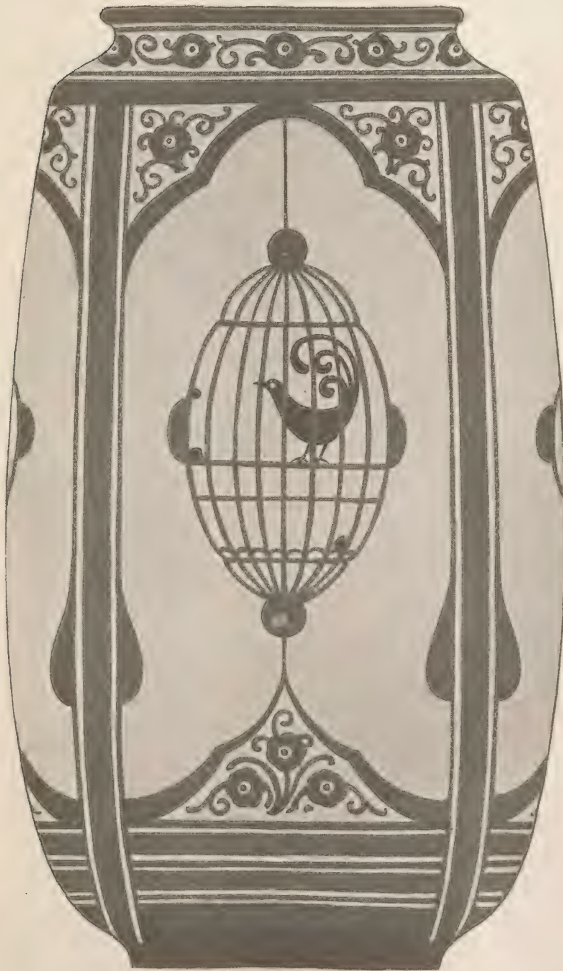
DUQUESNE CERAMIC CLUB EXHIBIT, NOVEMBER, 1916

DOROTHEA WARREN O'HARA - - PAGE EDITOR
132 East 19th Street, New York City

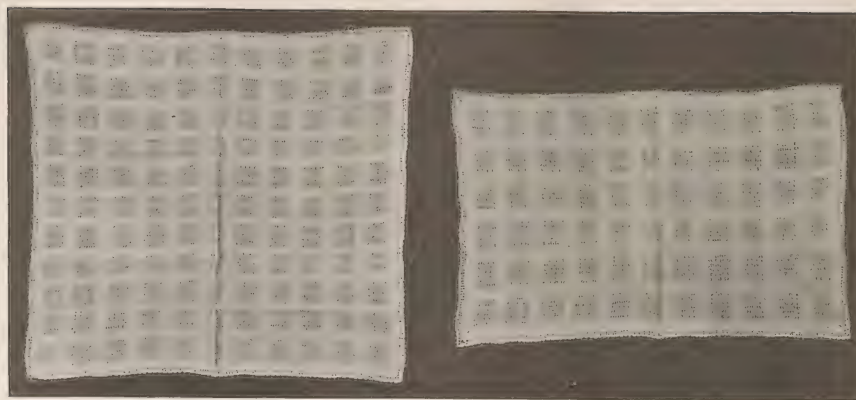
VASE, BIRD CAGE DESIGN, SATSUMA OR BELLEEK

FIRST FIRE—Paint the entire vase with equal parts of Yellow luster and Orange luster, using a large square shader and plenty of *garden* lavender oil.

Second fire—Divide the vase in four sections. (There are four bird cages on the vase). The design is carried out in Brown Enamel soft, except the bird and the little dark spots in the cage, these are made of Emerald Green Enamel hard. As the hard enamel requires a very much harder fire to develop it than the soft Brown Enamel, the Emerald Green Enamel should be floated on as thinly as possible. When applied in this way it will develop along with the Brown, which is floated on heavier. The reason for using the hard enamel in connection with the soft, is to produce a *different texture* for the bird and little green spots, which in this particular instance is desirable. A very similar effect, however, is obtained by using Bright Sea Green Enamel soft, for the bird and spots, and would perhaps be easier.



Full size panel



THE LINEN PAGE.

JETTA EHLERS - - - - - PAGE EDITOR
18 East Kinney Street, Newark, N. J.

A LITTLE CHAT ABOUT TABLE FURNISHINGS

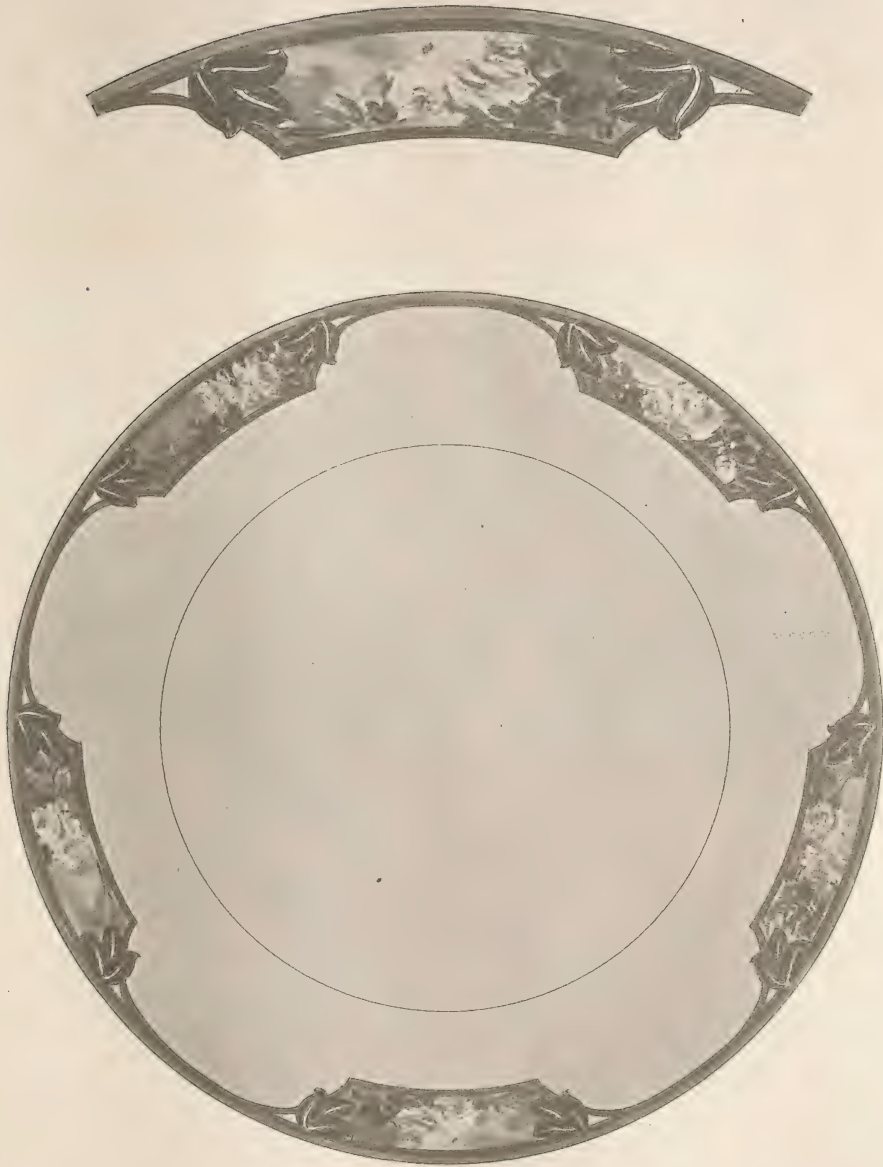
ANOTHER example of the use of figured linens is shown in this month's illustration. This is part of a set made of an exquisite Russian hand-woven linen. This it is impossible to procure now on account of the war, but it is shown because it is so full of suggestion. The edge is a simple filet border of very fine oyster white French linen thread.

The whole set is most unusual, and will I am sure be an inspiration to some workers. It is through the courtesy of Marshal Fry, whose property it is, that I am able to show it. While it may be impossible to get linen just like this, I feel sure that there are things of the same order to be had which would work up beautifully. Of course, where a material is so beautiful in itself, it needs very little if any decoration. The little filet edge on this Russian set so repeats the lace like weave of the linen, that it seems a perfect finish. The set consists of runner, table mats, and napkins. There is a linen which has a tiny all-over design woven in that would make up well. This comes in the cream white only, but could be used with color either in applique or crochet. An interesting set was worked out for the servants quarters of a country house, combining heavy unbleached muslin and blue and white checked gingham. The checks were about a half inch square. This was applied in bands upon the cloth and napkins, in much the same manner as the blue and white set shown in the January number. Blue willow ware was used with this. Sash curtains of cream voile with bands of gingham made the curtains for the dining room, the whole effect being most cheery and attractive. So you see very ordinary material may serve to bring about successful results. To consider the arrangement of a table as a problem in design, may come as a new thought to some workers. If ever one had an opportunity to demonstrate in a practical way good space division, this is it. There was a day when hospitality was weighed by the enormous quantity and variety of food spread before the guest. "The table groaned," is a time honored expression. No worthy old fashioned company supper, set forth less than four or five kinds of cake, and as many sorts of preserves and pickles. One had indigestion before the meal even began. Now we choose rather to have a smaller but still abundant menu, finely cooked and exquisitely served. The table no longer groans, but is ever and ever growing more a thing of beauty, where the interior decorator may exercise

all the finest things of his art.

The point of interest in arranging the table seems naturally to be the center piece. This may be beautifully arranged flowers in bowl, vase or basket. Or it may be a basket of fruit, or a metal comport with fruit. Whatever it is, let it be something choice in both form and color. There is a great fancy for the artificial fruits just at present for this decoration, and one may find in certain shops in New York the most exquisite things in this line. They are, sad to say, exceedingly expensive and therefore out of the reach of most of us. There are beautiful clusters of grapes, both the dark purple-black and the greenish white, that look as though they would melt in one's mouth, which they wont, being made of glass. They cost the neat little sum of three dollars a rather small cluster. A beautiful luscious looking pear cost three fifty. There are, however, some things which may be picked up at a much lower figure. A friend told recently of discovering back on the top shelf of a little used closet, an old fashioned mound of wax fruits under a glass shade. Some of the things were really very good, and were soon making a fine bit of color in a brass comport on a fine old mahogany sideboard. And a bit of good color is what we most want in this arrangement of the center, whether it be flowers or fruit. Poking about through the shops the other day on the lookout for new things some candles were discovered which made a strong appeal. These were made of beeswax, and were lovely in color, a sort of greyish yellow brown. In pewter candlesticks these would be a joy. One could build up a whole table scheme from them. They are twenty-five cents a pair. Candles for the table are largely used without shades. There is a simple dignity about them used in this fashion which seems to fit in better with some of the things we are trying to do. Another sort which is much used is the church or altar candle. These have a yellow tone which goes nicely with the colored linens. They are bought by the pound. The green bay berry candles are also used and look well with brass or copper candlesticks. Of course with the very simple linens and china we are planning, only candlesticks of simple line and color will harmonize. Do not choose elaborate or highly decorated ones for use with these things. They don't "belong". In planning your table aim to have a symmetrical arrangement. Avoid crowding things, and remember that simplicity, in this as in the linens, is the keynote of good taste. Because it is simple, it need not lack in elegance and distinction. Do not place things about the centerpiece in a hap-hazzard fashion, but place them carefully, with the thought of good space division uppermost.

Keep experimenting as you go along, and do not be afraid to try some daring things. Rather something decidedly extreme *once* in a while than to stagnate.



MAY E. REYNOLDS - - - - - PAGE EDITOR
116 Auditorium Building, Chicago, Ill.

SERVICE PLATE, PINK ROSES

FIRST Fire—Outline design in Outlining Ink, and dust on band, with Olive Green, paint in roses with Rose, American Beauty, and a touch of Crimson Purple, leaves in Yellow

Green, Moss Green, Brown Green, a touch of Grass Green, Veins in Dark Green and Finishing Brown, Violet Trenton Ivory, Neutral Yellow, pale wash of Violet, in shadows, also Violet of Iron in shadow parts. Lay in Roman Gold in the band design, and Green Gold in the conventional leaf design.

Second Fire—Retouch roses in light wash of Peach Blossom and American Beauty in centers. Retouch gold in design and in band.

MAUD M. MASON - - - - - PAGE EDITOR
218 East 59th Street, New York City

FOR OUR INSPIRATION

FOR our inspiration this month, we have two fine old Italian apothecary jars. These jars date about the fourteenth or fifteenth century and were used as receptacles for the medicines of ancient time and are always most interesting in form and decoration. In the larger jar the distribution of the ornament and the spacing of the bands are especially worthy of study. In the vertical decoration we have a leading motif alternating with a subordinate one, this giving an interesting rhythmic repetition of vertical bands, the whole decoration strengthening rather than weakening the form.

These jars are covered with a grey white opaque glaze and the decoration is something in polychrome, rich blues, greens and yellows and again in blues and many very beautiful ones are decorated in lustre. They are much sought after to-day by collectors and the prices of fine examples run into the hundreds.

Those who have been experimenting with some of the coarser wares will find the treatment of the small jar especially suggestive. In my class in the Fawcett Industrial School in Newark, some of the pupils have had very interesting results with enamels on some dull yellow bowls for which they paid ten cents.



Jar of Enamelled Earthenware painted in Dark Blue and Manganese Purple—Italian, first half of 15th Century.



Old Italian Jar of Enamelled Earthenware

ANSWERS TO CORRESPONDENTS

A subscriber answers B. J.'s inquiry in the February magazine which was as follows:

I have painted on a variety of materials but I met my Waterloo in dealing with parchment. It wrinkles and crinkles in spite of all efforts. What will prevent this? What varnish is used and is varnish ever applied before applying colors? What black is used as a background?

I think the trouble is too wet paint, try wiping your brush quite dry and flat before taking up the color, then take a little at a time on the flat of the brush and work on the surface of the parchment. Water colors will not adhere to varnish. Ivory Black is a good Black.

F. J. C.—I have a quantity of gold and silver leaf in little paper books such as used by sign painters and gold letters on glass. Is there any way I can use it on china?

2. *Have a bonbonniere dusted in 1 grey green, 1 dark green, $\frac{1}{2}$ brown green, forgot to pad the oil smooth and it came out cloudy. Can I do anything to cover the cloudy part? It is also too green.*

3. *How shall I stack a 13 in. punch bowl, shall I fire it alone?*

4. *Can you assist me to find a color study showing desert, pyramids and sphinx with camels, caravan, etc., in moonlight.*

1. Unless you had a very large amount it would not pay you to bother with it for a sheet contains very little of the metal and it would have to be dissolved in acid and go through quite a little process.

2. The only thing would be to oil it again and dust it but this would make it still darker. You might try dusting it with 1 part Dark Grey for Flesh and 1 part Pearl Grey. This may soften the green.

3. Stand the bowl on edge with the base against the side of the kiln and put some supports under the base to keep it in place. It need not be fired alone. Fire slowly.

4. We do not know of any study that would have all the things in you mention.

(Continued on page 21)



BELLEEK PITCHER IN ENAMELS OR DRY DUSTING COLORS—KATHRYN E. CHERRY

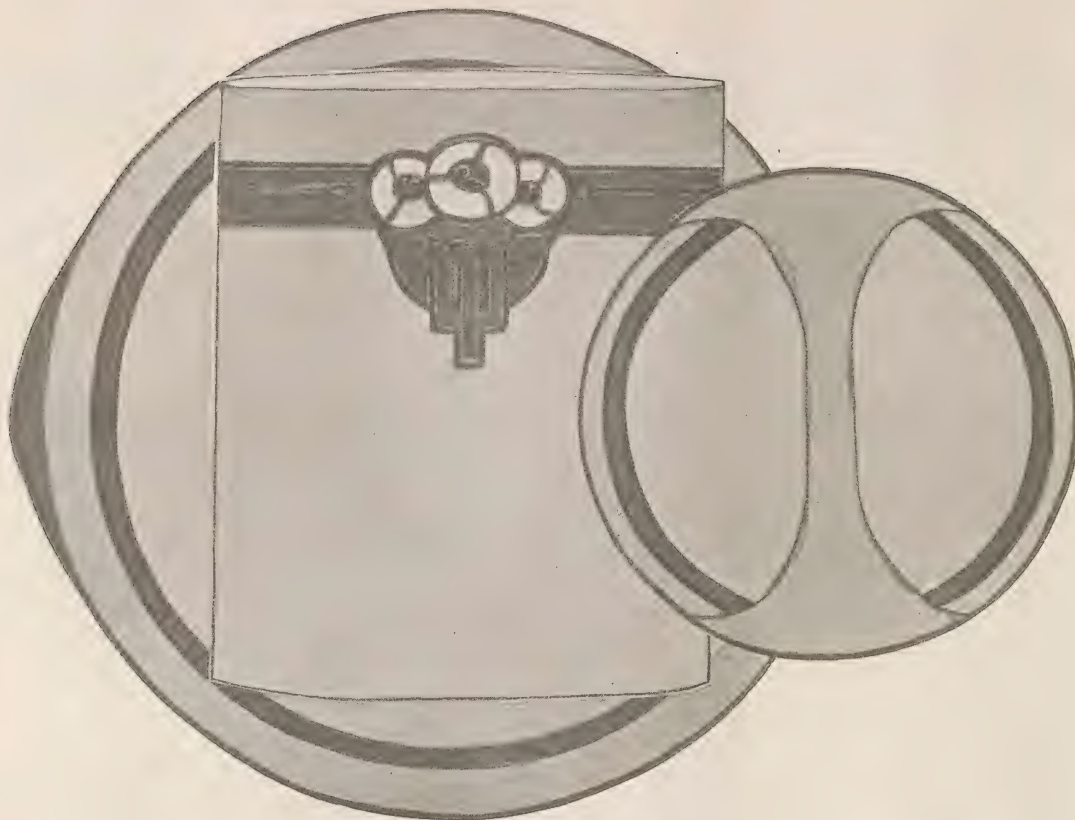
KATHRYN E. CHERRY - - - - PAGE EDITOR
Marina Building, St. Louis, Mo.

BELLEEK PITCHER

In Enamels—The lines are No. 5, Azure Blue; grey on flowers No. 2, Aquamarine; leaves No. 3, Leaf Green; dark

on flower No. 4, Chinese Blue; Background No. 4, Chinese Blue; medallion No. 1, Silver Grey.

Dry Dusting—Outline design in India Ink. Oil and dust the lines with No. 5, Dark Blue for Dusting. Oil the leaves, dust with No. 3, Florentine Green. Oil grey in flowers, dust with Grey Blue. Oil medallion, dust with Pearl Grey. Second Fire—Oil background, dust with Dove Grey, retouch any of the design where color is weak.



MARMALADE JAR—MIRIAM BOONE

BEGINNERS' CORNER

JESSIE M. BARD - - - - - PAGE EDITOR

Dickinson Seminary, Williamsport, Pa.

ACID ETCHING

Treating Design of Marmalade Jar by Miriam Boone

ONLY white china can be used for acid etching. Divide the jar in three equal parts and trace the design on and outline with India ink according to previous instructions. The bands can be drawn in with either a Ceramic gauge or with the use of a banding wheel. All parts of the design that is not to be lowered or etched must be covered with a resist for the acid. Turpentine Asphaltum is used for this purpose and can be bought at a hardware store or where painters' supplies are sold.

This work is not hard if the pupil will exercise a little care and judgment in working but some people make great labor of it. The Asphaltum becomes gummy in a short time so it is best to take out just a little with the end of a palette knife, about a teaspoonful. Use a china slant to work it up in or a small saucer would answer. A great many people get it on the handle of the palette knife and of the brush and on their hands and thus get everything sticky, making hard work of it and themselves uncomfortable, but this is not necessary. Keep the asphaltum about the consistency of enamels so it flows easily from the brush, thin it with turpentine when it becomes too stiff. Use a No. 1 or 2 Winsor and Newton red

sable brush. Keep the asphaltum on the tip of the brush only and flow it on just as enamels are flowed out. It should be applied heavy or the acid will eat through it. Light brown places are thin places and are to be avoided. Work for straight edges as ragged edges spoil the effect of the design. Cover all of the design and the bands with the asphaltum, leaving the background white, then cover the remaining surface of the jar leaving a white space about a sixteenth of an inch all around the design and bands. Every thing must be covered that is not to be etched, for the fumes of the acid will dull the glaze. The acid can be applied as soon as the asphaltum is dry. The acid used is Hydrofluoric. This is one of the strongest acids made and great care should be taken in the use of it. Have a bottle of ammonia convenient to use in case you get any on you. If one is inclined to be careless one had better not use the acid, though there is no danger if one will take ordinary precautions. Take a brush handle or a small stick and wrap a small piece of cotton tightly on the end of it, make a swab, dip this in the acid and then apply it to the white parts of the china left exposed, this is done with a rolling motion of the stick, if it is rubbed on the asphaltum will be rubbed off. Make another application when the china looks dry; it usually takes about an hour to absorb it. Length of time to etch depends on the hardness of the china, it usually takes about six or more applications of the acid. The depth can be tested by taking a pen knife and scraping along one of the edges.

When it is dry enough hold the article under running water to remove the acid then place it in boiling water until the asphaltum becomes soft enough so it can be scraped off

with a knife. After scraping clean it with turpentine. Rub a little charcoal over the etched surface to bring out the design, rub all the surplus charcoal off with the hand or a soft cloth leaving a grey background which will not affect the gold. Paint the petals of the flowers with either Yellow Lustre or with Albert Yellow and a pinch of Dark Grey paint. Centers of flowers are painted with Yellow Brown and a little Yellow Red. Go over all the rough etched part, stems, leaves and bands with Green Gold. The light part of jar is tinted with a light creamy tone made of Albert Yellow and a little Dark Grey. The dark bands are 5 parts Dark Grey and 1 part Yellow Brown. Go over Gold for second fire.



PANEL OF PITCHER (Page 13)
KATHRYN E. CHERRY

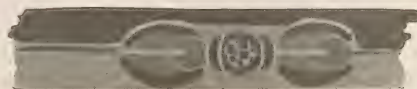
SHOP NOTE

The E. Westphal Art Company of 521-527 West 7th St., Los Angeles, Cal., have engaged Miss Mabel Sponholz from their Milwaukee Store, to teach the use of enamels in their studio for three weeks, beginning April 16.

WALTER K. TITZE - - - - - PAGE EDITOR

210 Fuller Avenue, St. Paul, Minn.

Inside Border of Bowl



Ornament to be used on Plate

SALAD BOWL AND PLATE

ALL dark bands and basket motives are Green Gold. Light colored leaf in Roman Gold, the same with conventional berries. Dark Grey in back of conventional motive 3 parts Mode, 1 part Pearl Grey. Light grey 1 part Mode and 3 parts Pearl Grey. Lower part of bowl is dusted with 2 parts Ivory Glaze, 1 part Mode and 1 part Pearl Grey. If enamel and no gold is desired (use Belleek), all dark bands, basket motives, outline of berries in Azure Blue (Cherry's) or Chinese Blue (O'Hara's). Leaves (dark) 2 parts Florentine Green and 1 part Azure Blue. Light leaf Florentine Green. Inside of berries Turquoise. Dark grey in back of motive 1 part Azure Blue, 2 parts Special White and 1 part Florentine Green. Light grey 1 part Turquoise, 1 part Florentine Green, 1 part Special White. This may be outlined if desired. Work naturalistic in lightly, remembering the conventional must be most prominent. Use a lot of greys in leaves, violet in background and do not make berries too blue. Circle motive to be used in center of plates with a small band at the edge. Inside border to be used three times.





SUGAR AND CREAMER—FLORENCE McCRAY

LINES on handles, bands and background of butterfly Antique Green Bronze. Semi-circle and two lines below butterfly Green Gold. Butterfly three shades of Green Enamel. Flowers and spots on wings Dull Blue Enamel. Tint band with Grey Green. Tint the rest of the piece Ivory to which a little green has been added.

EXHIBITION NOTE

The Philadelphia Ceramic League will hold its Eleventh Annual Exhibition at the Plastic Club, 247 S. Camae St., May 11 and 12, 10 a. m. to 6 p. m.; May 13 2 to 5 p. m.; May 14 10 a. m. to 6 p. m. This is expected to be the largest and most interesting display ever given, as the League has added more than thirty new members in the past year and will award at this Exhibition 16 gold pieces as prizes.

M. E. OAKES,
Chairman Exhibition Committee.



FULL SIZE ORNAMENT



PLATE FOR ETCHING—M. JANIE LAUNT

(Treatment page 17)



PLATE FOR ETCHING—M. JANIE LAUNT

Leaves and stems, Green Gold; background, also Green Gold; panels, tints, either Pink, Green or Yellow Luster or two lusters may be used.

MOTIFS FOR VARIOUS USES

Florence R. Weisskopf

These motifs are taken from the dahlia studies.

No. 1. Flower petals, yellow enamel; outlines, grey; small petals and buds, orange enamel with black center. The leaves and stems are dark grey enamels.

No. 2. Small bud motif. Gold outline and stems; bud, Chinese blue paneled in, and dark part of leaves blue green.

No. 3. Small circular motif. Outline, stems and leaves, black enamel; background, ivory tint; round flower, white enamel; dark circular petal, bright red; small center, pale green.

No. 4. Rectangular form.—Flower petals, orange luster outlined in dark brown.; stems and leaves, brown; downward pointed form, pale green lustre.

Triangular form.—Flower petals, blue with darker blue surrounding; dark part black and center gold. Leaves, gold outline and veining on grey ground; lines gold.

Flower form.—Leaves, stem, outline and dark part of petal dark purple enamel; light part crimson and downward painting form, medium grey.

Motif with three flowers.—All lines and dark part of design, silver; flowers to be filled with several shades of bright blue enamel.

Large oval motif.—Tint background grey; stems and leaves dark grey enamel; outline of flower forms, dark grey paint. Fill in flowers, alternating orange enamel petals and yellow painted ones; center of flower and buds, bright blue enamel.

Round medallion.—Large round flower, lavender and purple, with yellow center; leaves and outline, black; other flower forms, orange and brown; round forms, medium blue enamel dots.

Other forms are so simple that no description is given.





PAIN'T dark leaves with Copenhagen blue and one-third of Yellow Green, the light leaves are Apple Green, the very dark touches are Shading Green with the Yellow Green. Stems are Mauve and Shading Green. The flowers are painted with Yellow for Painting very delicately and shaded with Pink and Mauve. Buds are shaded with Pink and Mauve. Buds are a brighter pink.

Second Fire—Oil the vase with dusting medium very dry, pad until no oil shows on pad then clear design with cotton on an orange stick then dust the vase with 3 parts Dove Grey and 2 parts of Ivory Glaze. Touch centers in flowers with a thin wash of Yellow for Painting and the edges with Pink.

Third Fire—Go over the leaves and flowers in deepest places same colors used in first fire then wash shadows back of design with Dark Grey for Flesh.



OLEANDER VASE—ADELINE MOORE

Three repeats on vase

SOME DON'TS CONCERNING LUSTRES

Fanny Rowell

IF we tell you the many things *not* to do with lustres we hope we may help you secure dainty coloring simply and directly with this fascinating medium. They should be used firmly. Do not touch and retouch. Decide what you want to do, quickly and firmly place the color, then leave it alone. Students make too hard work of it. Because it is done so quickly, if done well, they think it cannot be finished. I have seen them patch over and over, with each new stroke a fresh disaster. "But I can take it all off," one answered when I commented in this way on her manner of working.

Bear in mind that the smallest daub of lustre leaves its color. In washing a tint off to try again, be sure that you get it all off. It is an untidy procedure for lustre, to put on and take off. It is usually in combination with colors or outline that we use lustres, and we may deface some other part of the work. If spaces are to be laid in solid tints, use a flat brush well filled with lustre, but with the lustre pressed out of the brush against the bottle, so there may be abundance to work with but no drops of lustre. You can manage then to paint an even tint without padding. If a lighter tint is desired, pad as soon as the tint is laid on the china and pad until it ceases to be tacky. It is just wet enough to catch all the dust that is in the atmosphere. Dry it in a ventilated oven at once. Dust is the natural enemy of lustres. If you should lay the china away, half dry, to await for a firing, you can easily see how it would absorb particles of dust as so much mucilage would. It is fun to lay it on, but not half so much fun when it comes from the firing with blemishes, so beware that you use the lustres neatly and quickly.

Ornament over lustre if it is in the plan of your work. Too much of the ornament over lustres tells a sad tale of being put to cover blemishes. It is not worth while to do a lot of unnecessary decorating to cover shabby work. Have a hospital for the pieces of china thus spoiled or a bottomless pit in the cellar or a bottle of hydrofluoric. If your time is of value, better not waste it with spotted lustres. It is so easy to use lustres right and not have blemishes.

A kiln near at hand is a necessity, and the less handling the better. The ideal firing is to have it in the same room where the lustres are painted, and they may be dried in the kiln with the door open. The steam from the lustres must escape. You can readily understand that if the rising vapor has to return and rest on the china, something will happen to the lustre, usually spots, varying from pin point size to the size of a gold piece. Then what are you going to do? No use to put a tint over because where the vacancies occur the new tint will show lighter. When brushes are clean and dry, they are are all right for lustre. Never mind if paint or gold has been in them before, so that they are clean, we use any brushes that in size may suit our work. Broad flat sable brushes such as are used in oil painting are useful in laying large spaces in lustre. Do not leave the lustres to dry in them or they will be hard as rocks, and of no use. To use a brush with some paint in it surely dulls the lustre. If you want this effect, now you know how to get it. But usually you do not want it. You can see after firing where color gets used out of a brush and pure lustre begins. If such a mistake should occur in putting a tint around the edge of a plate, the place where the tint joins shows distinctly different colors. All this is very aggravating, but thus do you learn. If one is not thoughtful it might be best to leave lustres alone.

Then on the painting table, with the open bottles of lustre around, do you dip here and there and forget which colors you have used and make a general mix up of tints from which

only second sight could rescue you? And put the corks back where they belong? A cork wet with dark green would not improve the tint of a rose lustre and a few drops of ruby would certainly spoil a bottle of opal.

"What is the matter with these lustres?" a stranger asked who brought to my studio as uninviting a mess of lustres as it has ever been my fate to see.

"What is the matter with you?" I felt inclined to say for never had lustres been more ill-treated. They were deep in color without brilliancy, fingered and spotted before firing, ill-suited to the shapes on which they were placed, inartistic in arrangement and with no effective contrasts. She thought it might be the fault of the firing. The real fault was in untidy handling, with intent to remedy with more lustre if it should not come out right. This daintiest of ceramic materials needs bright thought and deft hands or the tones lose their freshness. One fault was that she had the habit of using the colors too heavily. A thin wash is always best, even if the darkest of rich tones is desired, get it by repeated washes, with a firing for each. For a single firing or any work that is not complicated, opal lustre gives the most charming effects. It is quite lovely in its irregularity, for truly opal tints develop the shell colors that we like in Mother of Pearl.



MOUNTAIN ASH PLATE (Supplement)

Kathryn E. Cherry

SKETCH design in then paint red berries with Blood Red and Ruby, the lighter ones are Blood Red, then the brighter ones are Yellow Red; the yellow ones are Yellow for Painting and Yellow Brown. The accents on berries are Auburn Brown. Leaves are painted in with Shading Green and Yellow Green. The stems are Brown Green and Blood Red. Background is Yellow, Blood Red, Yellow Brown and Mauve.

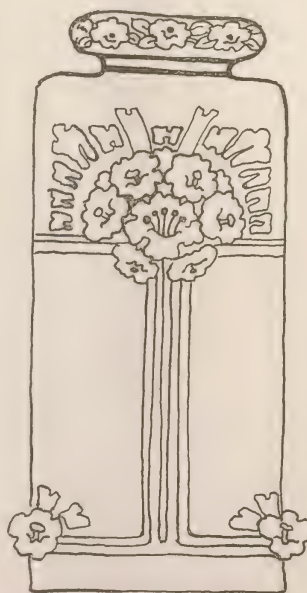
Second Fire—Paint the dark leaves around design with Auburn Brown and Brown Green and a little Yellow Brown. Touch berries by washing over the shadow side with Blood Red and Yellow; on light side accent the leaves with Shading Green and Brown Green, then put shadows on background with Blood Red and Mauve.



TALCUM SHAKER

May Whitbeck

OUTLINE with Black. Paint large center flower and the two at the bottom of shaker with Yellow Brown and a little Dark Grey, all other flowers have a thin wash of Albert Yellow. Centers of flowers are Yellow Brown and a little Yellow Red. Leaves are Apple Green and a little Yellow Green. The space between the two lower band lines is of the green, leaving one single black line. Paint the space at the bottom of the shaker and between two lines around the neck with Dark Grey and a little Yellow Brown and the space above the main design with Albert Yellow and a little Dark Grey.



LITTLE THINGS

Doris Dawn Mills

BON BON DISH

PAIN'T forget-me-nots with Deep Blue Green and a little Violet No. 2 in the shadows. Leaves are Albert Yellow, Apple Green, Brown Green and Shading Green. Shadow leaves are Blood Red and Deep Blue Green. Tint Deep Blue Green at bottom blending it into Albert Yellow (very light) at top. Bars, balls and edge Gold.

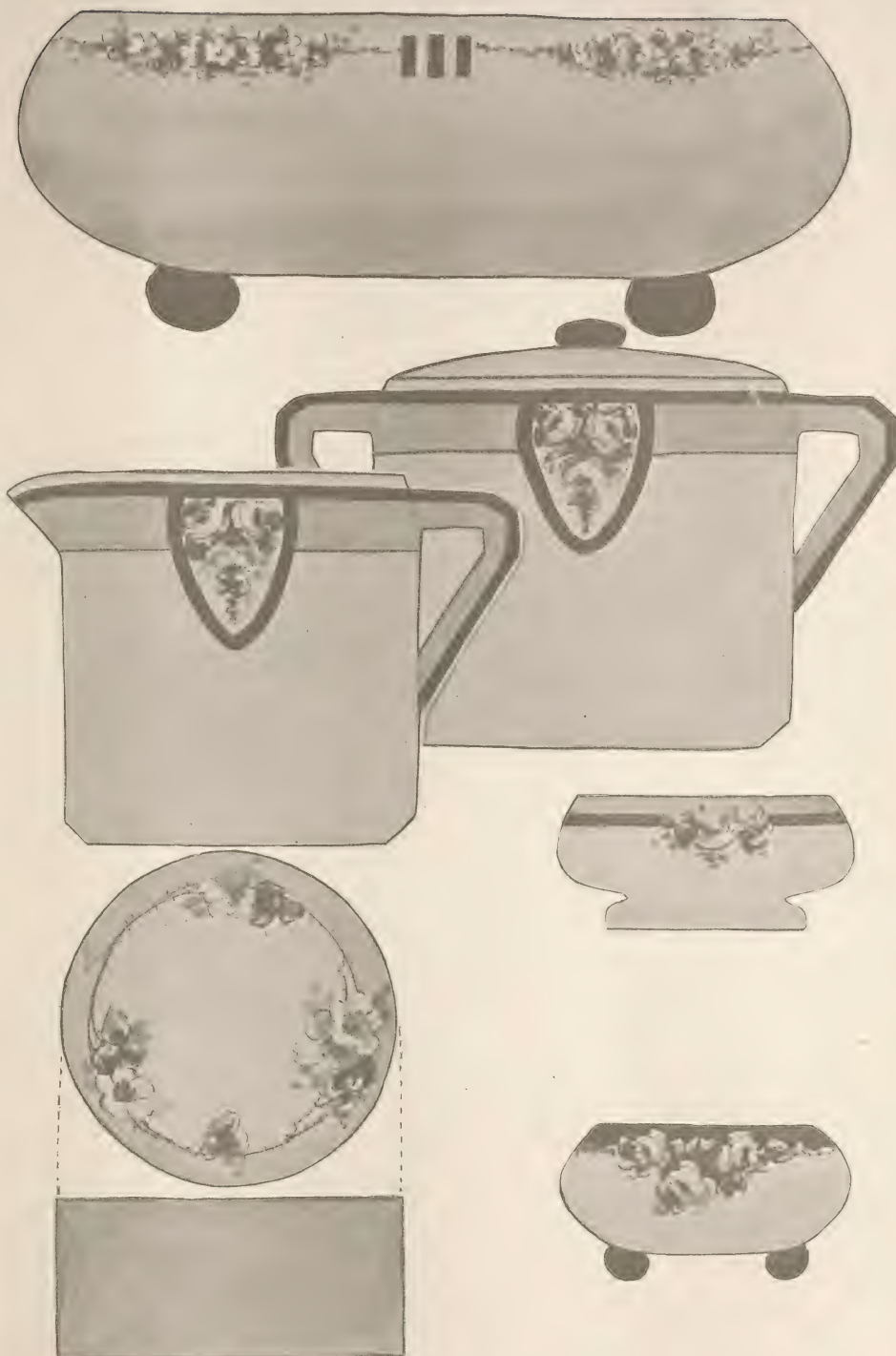
SUGAR AND CREAMER AND OPEN SALTS

Light band at top Russian Green. Bands Gold. For roses use Rose. For leaves Albert Yellow, Apple Green, Brown Green and Shading Green. For shadows Blood Red and Deep Blue Green.

For second salt, dark at top and balls are Gold. Lower part of both a very light cream.

COLD CREAM BOX

Use Rose for flowers. For centers, Albert Yellow with Yellow Brown and Brown for dark. For the leaves use Albert Yellow, Apple Green, Brown Green and Shading Green. For the stems Brown Green. Shadows, Blood Red and Deep Blue Green. Tint center a very light Yellow. Edge and bottom of box Blood Red padded to a delicate Pink.



ANSWERS TO CORRESPONDENTS

(Continued from page 12)

E. L. S.—Please tell me what colors to use for design on vase in June, magazine, page 26 by Mrs. Chas. Warner. Flat or Enamel colors?

2. When Fat Oil is mentioned, does that mean Fat Oil of Turpentine?

3. Is there anything in powder or paste form which can be mixed with color to make soft enamels?

4. Would Mason's "Best White Enamel" mixed with color make a soft

or hard enamel?

1. Either flat or enamel colors could be used.
2. Yes, they are the same thing.
3. See answer to B. E. T. in March, 1917, for formulas.
4. Any enamel can be used, but some are harder than others and need more enamel or flux in proportion to the color used. It is best to make a test and fire it first or write to the manufacturer as we are not familiar with the different makes.

M. L. C.—In enamel work on Satsuma and Belleek what colors must I use with white enamel to get a coral shade?

2. *What colors mixed with white will give the inside, outside and seeds of a pomegranate?*

3. *Will Yellow Brown and Carnation give the color of an orange?*

4. *In soft enamel designs are the backgrounds tinted?*

5. *Is Opal or Yellow Lustre a good foundation for gold on Belleek?*

6. *Will Belleek or Satsuma stand four or five fires?*

1. Try Pink and a little Carnation.

2. For outside use Yellow Brown, a little Yellow Red and a touch of Black, for inside put the white on fine and when dry paint over it lightly with Ruby and Blood Red; for seed apply the white and paint with Ruby and a little Black.

3. Yes.

4. It depends on the design, a tint may be used if desired.

5. Yes, if you mean they are to be used for a background.

6. Yes.

Mrs. B.—I have a piece of china from which the lustre has been removed

with acid and retinted with Peach Blossom and Mauve in different parts of the design. The color has small black specks through the tint. Can you suggest any way to retint or cover these flaws and not lose the design?

It is impossible to answer this question without seeing the design and the coloring. A darker tint could be used if it would not spoil the effect of the design.

Mrs. I.—I would like to ask about a piece of china I saw which had a ground of an Ivory tint but instead of a glaze it was dull, looked like tint padded and dry before firing. I do matt work but this looked different, very fine and soft, like velvet. Can you tell me how it was done?

Some people apply acid to the china, just enough to dull the glaze and then paint over it and this has a matt effect, possibly that is what you refer to.

J. P. H.—How can I mend a doll's head of wax and what colors will it take when mended? Are there any wax colors I can get? What can I thin lustre with when it is too thick?

1. We do not know, apply to a Doll Hospital.

2. Thin lustres with Garden Lavender Oil.



FORGET-ME-NOT SUGAR BOWL AND PLATE—ALBERT W. HECKMAN

The gray bands in the design are Dove Gray; flowers are blue and stems green, and a bit of Yellow Brown in centers of flowers.

This may be carried out in flat enamels with good effect, using blue for flowers, Violet for buds and

Dark Green for leaves and outlines of flowers, and a light Gray Green for bands in the design.

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VASE—CONVENTIONAL ROSE MOTIF—KATHRYN E. CHERRY

JUNE 1917
KERAMIC STUDIO

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SYRACUSE, N. Y.

KERAMIC STUDIO

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SYRACUSE, NEW YORK

June 1917



E had fully intended at first to raise the subscription price of *Keramic Studio* to \$5 per year beginning with the May issue. The increased cost of publishing has forced Magazines either to raise the price of subscriptions or advertisements, or to struggle along without any profit. Several have stopped publication.

And now Congress wants to increase the rates of postage so that they will be almost prohibitive. We hope, however, that this increase will not be carried to the extreme point suggested at first. At \$5 a year now *Keramic Studio* would be cheaper than it was at \$4 before the war. However, when we considered the increased cost of everything to our subscribers, from luxuries to necessities, and the prospect of still greater burdens for them to bear, we had not the heart to add an extra straw and we will try to pull through at the old price until conditions are more settled.

There has been a slight advance in subscriptions since last December, when we began the new department editorial work. That change has been much appreciated by teachers throughout the country and has been the means of bringing the publication to the attention of many more departments of art in colleges and schools. While this is very gratifying to us, we wish to impress upon you the need of your cooperation and help to increase the subscriptions.

Keramic Studio has done its utmost for the benefit of Ceramic Art and we believe this fact is fully appreciated by those who are competent to judge. But we need more substantial help than mere praise, although we are thankful for both. Will you not, each one of you, make an effort to interest some of your friends in this magazine? If you will send in the names of people who are interested in this work but unfamiliar with *Keramic*, we will be glad to communicate with them, and mail sample copies, lists of books, etc. Let us work together!

The next issue will be given up almost entirely to the exhibit of the Ceramic Society of Greater New York which is full of suggestions for decorators. Among other things it will be noted that quite a few are taking up the decoration of glass. We shall look for interesting developments along this line. We are showing in the present issue some useful illustrations of the exhibit of the old New York Society of Ceramic Arts. The group of lamp vases, etc., by Miss Mason is especially notable for the strong designing. Mrs. Cherry's exhibit contains many unique decorations as usual. It is to be regretted that the coloring cannot be shown, as this constitutes the chief charm.

While everyone is thinking of the war and working for the various relief societies, there is danger that ceramic work will be neglected for a time, especially since the difficulty of procuring ware for decoration has grown more or less acute. It seems to us that now would be a good time to put our efforts rather on working out designs on paper and trying various color schemes. Such work can be taken up at odd times and

places and need not interfere with more serious duties. A good plan would be to take the photos of exhibits and enlarge some design, adapting to whatever piece you may have in mind to decorate later, changing the motif both in size and arrangement to fit different shapes. Then take some flower or bird studies, make conventionalized motifs from them on the order of the designs used in the exhibit and try to arrange in the same manner. This would be fine practice.

Why do we of late confine our efforts at designing to flowers and birds? Why not try a few animals or fish or humans, we must not get into a rut even though it is an agreeable one. Work out on linen the same motifs you have used on your china and we will arrange a competition for the fall. We would be pleased to have our subscribers write and suggest what sort of competition they would like, whether for breakfast, dinner, tea or special sets such as porch sets, card sets, etc., etc.

There are two spring flowers in my garden that I have never seen used in design. They are most attractive both in color and form. One is comfrey, a low growing plant with white dotted leaves and flowers similar to the forget-me-not, but larger, shading from blue in the open flower, through lavender, to deep pink in the bud; the other is the Virginia blue bell which grows somewhat taller with drooping clusters of heavenly blue flowers which also shade to pink in the bud. It has a rosette of whitish green leaves at the base. To know either of these flowers is to take them to your heart.

We have been promised an article soon on the various undecorated wares that can be picked up either in the art stores or oriental shops or in unexpected places, and which are both charming and odd in color and shape. Many of the sets decorated for exhibition are of these wares: Japanese, Italian, Wedgwood and what not. Keep an eye out always for finds in this line. That is one good that has come out of the war, we are learning the possibilities of many wares we have not known before. Truly it is an ill wind that blows nobody any good. We may possibly come across American made potteries that will be available. Let us hope so, for we need greatly to develop an American ware for the decorating market.

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This is an opportunity for teachers and is open for only a short time. It will be well to take advantage of it as soon as possible. We frankly admit that it is only to stimulate subscriptions during the summer season.

ANITA GRAY CHANDLER - - - PAGE EDITOR

7 Edison Avenue, Tufts College, Mass.



AT THE SIGN OF THE BRUSH AND PALETTE

*This is Ye Old Art Inn
where the worker of Arts and
Crafts may rest a bit and par-
take of refreshment.*

WHERE is all the poetry our women painters were going to bring into the world of art to elevate mankind?" inquires the critic of *The Art World* in an acid discussion of certain nudes in the Spring Exhibition of the National Academy, painted by three Boston women, Gertrude Fisk, Helen Turner and Harriette Clark. "Where is the moral superiority that they were to contribute to save a race from slipping back into the tophet of animalism, of which we have heard so much? If our women painters can't do better *they had better go back to china painting or washing dishes*, then they will at least be doing something really useful and not make their own sex blush for them." He inserts one drop of balm into the acid—china painting is "really useful," as useful as dish washing. He probably has not seen an exhibition of china for a decade, and the names of Callowhill, Cherry, Mason, O'Hara and Paist mean nothing to him.

♦ ♦ ♦

In an interesting article entitled *The Rise of American China Painting*, Lida Rose McCabe tells of Dorothea Warren O'Hara's conversion from the naturalistic to the conventional school of decoration. In the course of the interview Mrs. O'Hara is reported as saying, "When I think of the atrocious things I painted in response to popular demand, I wonder how I can ever be forgiven! I taught china painting in Kansas and Montana. Money was imperative and it was the only way I could earn it. But while I taught and perpetrated I felt intuitively that I was doing wrong. Subconsciously, I knew I was sowing seeds of ugliness where flowers of beauty were possible. How to bring about the latter miracle was mystery to me. There were no museums or collections, no art journals, illustrated magazines or text books accessible to art gropers of the Western country. While teaching in Montana my crimes in the name of art got on my nerves! I broke away and came East. At the Philadelphia Centennial Exposition I met a friend. Passing a case of china she said, 'Was there ever anything so horrible?' Glancing over her shoulder I saw the work of my Montana pupils. 'Horrible,' I repeated. 'Let's not look at it!' And I dragged her away." From the East Mrs. O'Hara went to study in Germany and England. "In the European galleries," she continues, "I awakened to the beauty of Chinese, Japanese and Persian potteries." It is of interest to note that the Museum of Tokio has since purchased two of her enameled jars for its permanent collection.

The Boston Museum of Fine Arts has recently acquired through the generosity of Denman W. Ross his priceless collection of Chinese and Japanese pottery, porcelain, silk hangings and jeweled sword cases. These have been in the museum as a loan collection for some time.

♦ ♦ ♦

The Metropolitan Museum gives a course of lectures that is a little out of the ordinary, to say the least. It is designed especially for the interests of sales people, buyers and designers of the department stores. Professor Grace Cornell of Teachers' College conducts a seminar every Saturday evening at 8 o'clock. These are most informal and questions are solicited. The course tries to show how to recognize good color, good line, and the other qualities that give value to art.

♦ ♦ ♦

The 21st annual celebration of Founder's Day was observed at Carnegie Institute on April 26.

♦ ♦ ♦

An exhibition of the art of color printing was opened at the Rhode Island School of Design on April 24.

♦ ♦ ♦



Graceful example of Japanese pottery, Korean influence. The first pottery made in Korea bears the date 1632 and was the work of a Korean named Sonkai. Early pieces have white brush marks under the glaze. Later the decoration takes the form of lines in *Mishima*. Both of these methods are Korean. Finally a true Japanese method developed, bringing in designs of natural objects, impressed, of plum-blossoms and bamboo. This jar has looped handles, a pottery cover, and is decorated with a large peony in white *Mishima*. It is five inches tall.

(Courtesy of the Boston Museum of Fine Arts.)

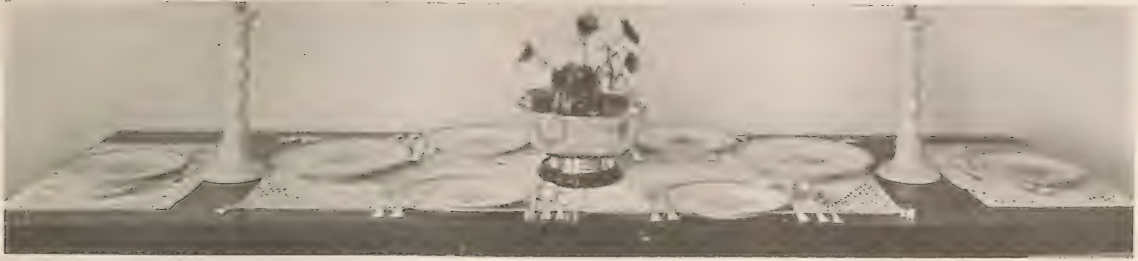
♦ ♦ ♦

An exhibition of lustrous gold china and decorated glass by Sidney T. Callowhill attracted a number of visitors to the Arts and Crafts Shop, Boston, during the months of April and May. Mr. Callowhill's lustres are so well known it is useless to describe them here, but his glass decoration is something new, taken up within the past year, and quite probably enforced by the scarcity of suitable shapes in white china. He uses both transparent and opaque colors with excellent effect. All the designs are simple, flat, delicately colored, and decidedly pleasing. The entire exhibition was posed against effective backgrounds of hand-made linens and black velvet.

♦ ♦ ♦

There has been a long felt need for just such a text book as Henrietta Barclay Paist has given to china decorators in

(Continued on page 37)



PLACE PLATES—MAUD M. MASON



PLACE PLATES IN SILVER

Designed by Maud M. Mason

Executed by Elizabeth M. Vanderhoof



GROUP OF DECORATIVE PIECES—MAUD M. MASON

NEW YORK SOCIETY KERAMIC ARTS

KATHRYN E. CHERRY - - - - PAGE EDITOR

Marina Building, St. Louis, Mo.

DESIGN FOR BOOK ENDS IN ENAMELS

BACKGROUND is Night Blue. Stem lines are Jasmine. Leaves are Leaf Green. Jar is Jasmine. Light grey in flower Silver Grey. Medium Grey on flowers Satsuma. Dark in flower Lilac. Large dots Lavender. Small dots Orange Red. Small circle flowers Jasmine.



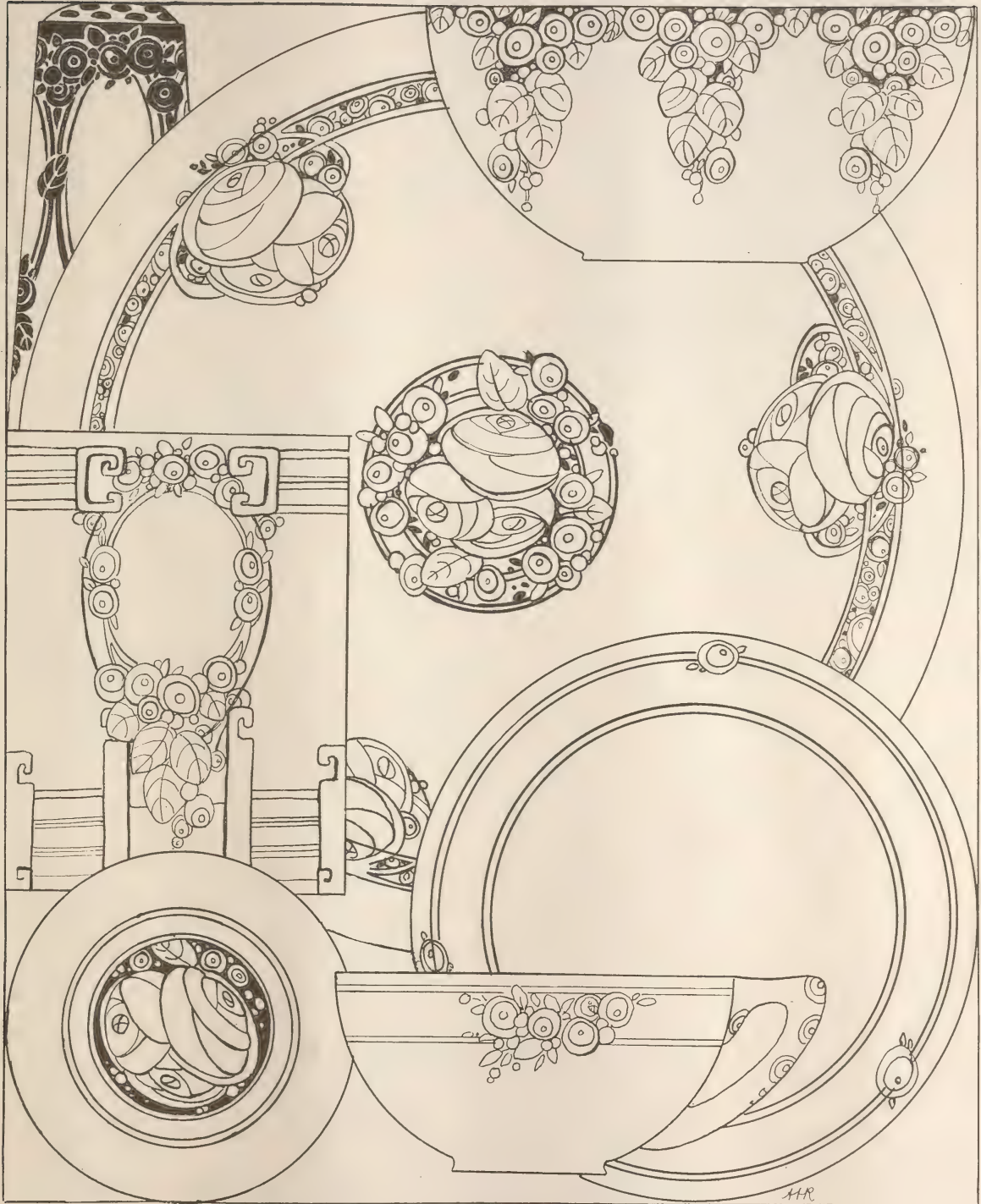
VASE, CONVENTIONAL ROSE MOTIF (Color Study)

OUTLINE design with Black. Put green gold in bands then fire. Stems are Purple Grey (enamels.) Leaves, Peacock Green. Small dots Mulberry. Circle, flowers are Wistaria. Centers, Jasmine. Dark in large flowers, Warmest Pink. Lightest color, Italian Pink. Go over the gold again then fire. If enamels need retouching go over with same colors. If vase is *Satsuma*, when all finished, make a bucket of very strong black tea and put the vase into this, warm it up several

times with jar in tea, allow it to stand two days; this gives the jar a beautiful tone and it brings background up to the tone of enamels and black outline.



DESIGN FOR TEA TILE OR BOOK ENDS, ENAMELS—KATHRYN E. CHERRY



ADAPTATIONS OF THE COLOR STUDY—ADELAIDE ALSOP ROBINEAU



MAUD M. MASON - - - - - PAGE EDITOR
218 East 59th Street, New York City

DECORATED FLOWER POT

THE little flower pot illustrated was of a grey crackled Japanese ware that sets in a saucer of the same ware. Soft enamels were used in its decoration, the blacks, spaces, lines, etc., being put in with Black Enamel. The light grey

in the center of the flower, the wing of the bird and its head feather are laid with equal parts of Soft Yellow and Orange Enamels. For the leaves use equal parts Florentine and Emerald Green for a blueish green, or if a warmer green is preferred use Willow Green. The little berries are in Vermillion Enamel. The body of the bird is in Austrian Blue Enamel as are also the wide bands at the edges of the pieces and the center of the flower. For the flower use Light Carmine. Lines under the blue bands are Yellow. The design is used twice and is placed on opposite sides of the pot. The black lines at the base are repeated on the inner rim of the saucer. Attractive flower pots may be bought in the Sedji ware, upon which very charming color effects may be obtained.

COUNTY FAIRS

ONE of the best opportunities it seems to me to arouse interest in beautiful porcelains and table decorations, is given us in the annual exhibitions at the State and County Fairs. These Fairs are attended by thousands of people of all classes eager to see the best products of the community, exhibited there, and could be more useful and helpful in the community, if the very best workers would participate in them. The prizes in the ceramic class are usually very liberal and numerous, covering many different kinds of articles.

I wish that every one acquainted with such exhibitions would send in early announcements of them to the Editor of the *Keramic Studio* for publication, in order that every one may know of these opportunities for exhibitions and then plans may be carried out for work that would be eligible for prizes. Let every one join in making this year, artistic



accomplishments of these ceramic shows. Below will be found a list of prizes offered at the Queens County Fair, Long Island:

Department M

Section 2

Judge—Maud M. Mason, New York City.

All exhibits competing for premiums in this Department must be received before 6 p. m., on Monday, September 24, otherwise they may be debarred from the competition.

DECORATED PORCELAIN—ORIGINAL IN DESIGN

Class No.	1st Prize	2d Prize
32—Breakfast, luncheon or dinner set, arranged on table with suitable linens and flower decorations, service for six people.....	\$15	\$10
33—Afternoon tea or individual breakfast set, linen, tray, etc.....	7	5
34—Decorated lamp vase.....	7	5
35—Decorated bowl.....	5	3
36—Best piece of work executed in enamels.....	5	3
37—Best piece of work executed in lustre.....	5	3
38—Monogram design for plate.....	5	3

♦ ♦ ♦



FOR OUR INSPIRATION

THE bowl illustrated this month for our inspiration is one in the South Kensington Museum collections. It has always interested me for the beautiful spacing of its numerous borders. Only the back of the bowl is shown and it is especially entertaining to note the manner in which the base has been treated. Around the largest part of the bowl we have our most important and dominating border, the narrow and brilliant borders at its sides framing and giving it importance, while the other borders play their part in covering the surface and making an interesting whole. The proportions of every space and line are all so carefully considered and thoroughly satisfying that I think the design affords us a fine lesson in the spacing of borders on our porcelains whether we are using one or many.

♦ ♦

STUDIO NOTE

After a long sojourn on the Pacific Coast Miss Fannie M. Scammell has returned to New York City. Her studio is located at 244 West 104th St.

MRS. VERNIE LOCKWOOD WILLIAMS - PAGE EDITOR
University of Pittsburg. Home Studio, 52 W. Maiden St., Washington, Pa.

SYMBOLIC MOTIFS (Page 30)

NO. 1. Border on Poncho Feather cloak from Peru. These Ponchos were made as a rug with a slit in the center to admit the head.

Treatment.—Dark portion of spiral, also first band at the top, Black. Light portion of spiral, Ivory Yellow; Second band at the top and first band at base, Yellow Red; band at top, Banding Blue; wide band at base, Lemon Yellow.

No. 2. Vulture. From center of large dish found in Mexico.

Treatment.—Black portions, Mrs. Cherry's Pompadour. Medium grey tone, Mason's Dark Yellow Brown. Light grey tone a neutralized Ivory. White spaces, white of china. Outlines, Black.

No. 3. From a carved wooden basket made by the Indians of the Northwest. Pottery was almost unknown to these Indians. But every available object was carved. Pre-historic south and central America are considered as the great countries for pottery.

Treatment.—White spaces, Ivory. Black spaces, Yellow Ochre, grey spaces, Aztec Blue, dark spot in oval, Yellow Red.

No. 4. Design for wooden club used by the Indians of Brazil as an Insignia of Rank.

Treatment.—Black portions, Yellow Red; medium tone, Aztec Blue; light grey tone Yellow Green neutralized.

Nos. 5 and 9. Early Mexican Stamps for making a pattern on the body, as tattooing was a universal custom.

Treatment for No. 5. Black portion, Cherry's Pompadour; light grey spaces, Mason's Ivory; white portions, white of china; outlines, Black.

Treatment of No. 9—Background, Yellow Red; line design, Black; light figures, Dark Blue; and Yellow for circular spots.

Nos. 6 and 8. Wooden Ear Plugs from Ancient Peru. Ear ornamentations were one of the distinguishing marks of an Inca.

Treatment for No. 6.—Black portion, Black; space at the right of figure in circle, Yellow Ochre neutralized; medium grey spaces, Aztec Blue; light spaces, Ivory.

Treatment for No. 8.—Dark spaces, Yellow Red; dark grey space, Yellow Green two-thirds, Banding Blue one-third; medium grey space, Royal Blue.

No. 7. From an Old Peruvian jug found in Ethnological Museum in Berlin.

Treatment.—Background of border, Black; light spaces, Light Yellow Ochre; medium grey spaces, Dark Yellow Brown; dark spaces, Cherry's Pompadour.

No. 10. Taken from Fruit Basket woven by Modoc Indians.

Treatment.—Background is the same green as in No. 8. Dark grey spaces, Dark Yellow Brown with very little Black added. Bands Black.

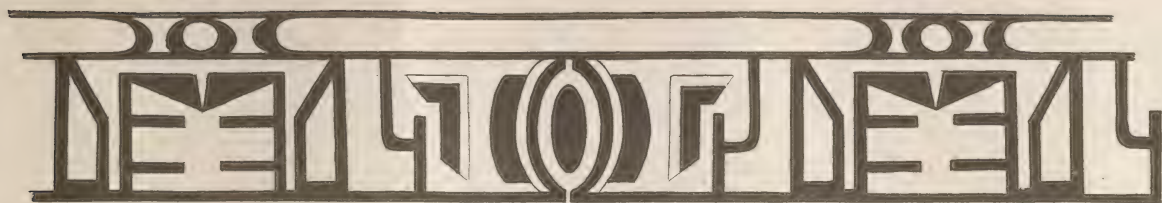
No. 11. Taken from a Mask worn by North West and South American Indians during a "Love Story" dance.

Treatment.—Light grey spaces, Royal Blue; medium grey spaces, Albert Yellow; black spaces, Black.

No. 12. Taken from Dakota Skin-Cloak painted in their Picture Writing when going to War.

Treatment.—Black spaces, Black; spots, Albert Yellow; triangular shapes, white of china.

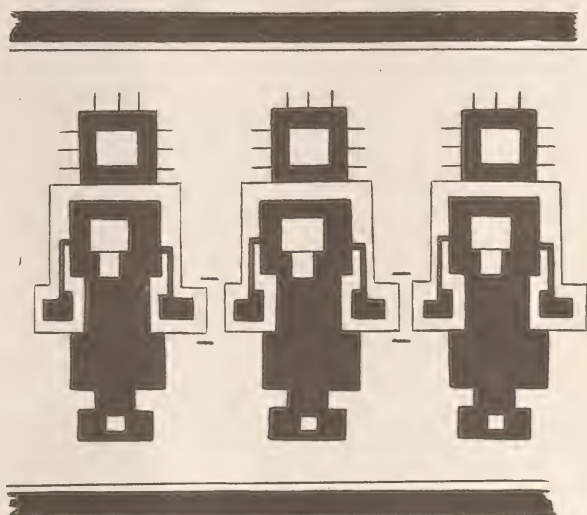




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V



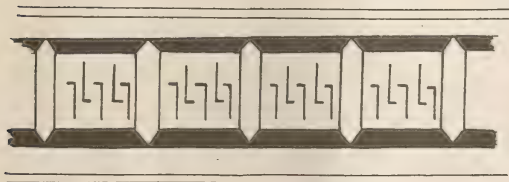
VII a



VII b



VII c



VII d



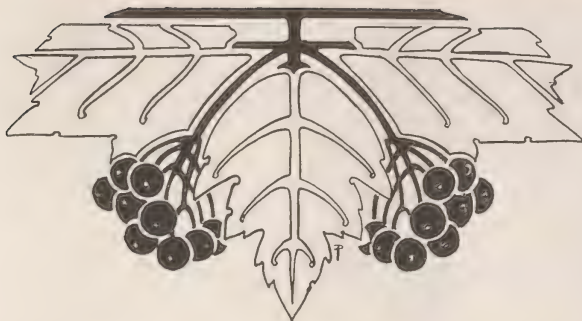
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VI



VIII



MRS. HENRIETTA BARCLAY PAIST - PAGE EDITOR
2298 Commonwealth Ave., St. Paul, Minn.

THE unit of design shown is from the high bush cranberry and is intended to be shown in different scale. The coloring is in two shades of green and scarlet with black outlines and will be effective repeated on bowls, vases, jardinières, etc., and if reduced can be made to fit any shape or size of piece.

THEORY OF COLOR LECTURE

THE last of a series of six evening lectures under the auspices of the Twin City Ceramic Club was given in Minneapolis, April 12th, by Lauros Phoenix of the Minneapolis School of Art.

Mr. Phoenix explained his system of teaching color harmony by the use of the musical scale—arranging the colors (hues) according to their vibratory relation to the musical notes; and finding his analogy for color chords in the musical chords of the scale. It is a system which involves the study of the fundamentals of music and depends for its logic on a science which is to say the least in its infancy (in a hypothetical stage). As an arbitrary system it affords a definite method of selecting color schemes, and every attempt to rescue the subject of color from the chaotic methods of the past and to formulate a system based on color values and color intensity is an effort worthy of our consideration and study, and the

fact that modern musical systems are looking to color for analysis, are based on the relation of *color* to *sound*, shows that science has sensed an underlying truth and is working towards a solution.

COLLECTION OF PORCELAIN AND POTTERY

THE Twin City Ceramic Club (St. Paul and Minneapolis) held the last of a series of luncheons Friday, April 13th, followed by a visit to the T. B. Walker Art Galleries, Minneapolis, and a talk on ceramics by the Curator of the Galleries.

The collection embraces Chinese, Korean, Japanese, Greek, Old Persian and Rakka ware and Wedgwood. The Chinese forms the major portion of the collection and embraces no less than eight dynasties. There are three cabinets of magnificent "Lang-yao" or "Sang de boeuf," one of rich "Peach bloom," one of beautiful "Hawthorne," several cabinets of blue and white, two of ornamented "mirror black" one of blues and one of greens. Nearly all from the great ceramic period covered by the reigns of "Chien Lung" (1736-1795), "Yang Cheng," (1723-1736), "Kang-hsi (1662-1723). There are splendid examples of Old Fer Ting of Sung and Ming dynasties; Taoist sacrifice vessels of the Southern Lung dynasty; and Cochinchina and other wares of the Yuan dynasty.

The collection of old Ming fills a number of cabinets and embraces three immense reticulated (or pierced) Temple jars. One cabinet contains a grand collection of porcelain, earthenware and mosaic idols in crackle, plain white and ornamented glazes and other specimens too numerous to mention.

The reducing heat process in firing by which the coloring of the glaze is affected and different colors and effects are produced was explained by the Curator in an interesting and instructive manner.

There is one cabinet each of Korean and Japanese ware and while Korea is supposed to have learned the art from China many centuries before the Christian era, the specimens showed little characteristic resemblance to the Chinese. The art is supposed to have been introduced into Japan through Korea about 200 A. D., however excavations in burial grounds in Japan, dating as early as the sixth century B. C., have produced examples of crude pottery.

It was during the period of Tokergawa Shoguns (1603-1868)



that ceramic art in Japan attained its greatest perfection and though Satsuma ware has the distinction of being the most beautiful ware produced in Japan, yet in the history of ceramics most of the great names are associated with "Kioto", "Ninsei", "Kenzan" and "Hozen." In the collection are examples of most of the great artists—many by Takemoto and several vases of Royal Satsuma, besides an important vase of this renowned ware in another room of the Galleries.

The two cabinets of ancient Greek pottery contain one of the most notable collections of this class in America. There are important examples treating from the 6th to the 1st century B. C., the choicest and most valuable from the collection of Mr. H. De Morgan of New York City.

In the Persian collection are fine old examples, a number of which were found in the ruins of the palace and tomb of

Haroun al Raschid (of Arabian Nights fame). The "Rakka" group is made up of objects taken from the ruins of the ancient city of Rhagis (or Ragis) now a heap of ruins in Central Persia. In the Wedgwood collection is one of the 25 copies made by Josiah Wedgwood of the famous Barberini vase (now in the British Museum) as well as other specimens made by this master in the zenith of his fame. The collection is made comprehensive by cards placed at the base of each object, giving name of shape, glaze, color and period and date of manufacture, in many instances a brief interpretation of the ornamentation.



NEWCOMB POTTERY



FLOWER GARDEN PLACE PLATES—MAUD M. MASON



GROUP OF DECORATIVE PIECES—KATHRYN E. CHERRY

NEW YORK SOCIETY KERAMIC ARTS



THE LINEN PAGE.

JETTA EHLERS - - - - - PAGE EDITOR
18 East Kinney Street, Newark, N. J.

A VISIT TO THE EXHIBITIONS

THIS being the season for exhibitions, perhaps the readers of the linen page may be interested in hearing about some of the things which were shown. The editor has attended three exhibitions within the month, each of them making a special point of including table linens. The public generally showed the keenest interest in the subject. With our own club it was the first time an exhibit of the kind had been attempted. The results were most gratifying, one fact standing out, namely: that in no way did the linens detract from the interest in the china, some people to the contrary. We watched very carefully the attitude of the public on this point, and came to the conclusion that our china never before appeared to so good an advantage, nor attracted more attention.

In the various exhibitions visited there were things weird and bizarre, to be expected, one presumes, in the development of any new idea. Just whether many people could be brought around to accepting silk dress goods as a covering for a dinner table or not, is a doubtful question. And yet, that was one thing seen in making the rounds of the galleries. Wonderful color, stunning china and a truly artistic ensemble we grant. Perhaps one is terribly materialistic in feeling that in "fitness to purpose" it was wrong. The fabric was a beautiful pink brocaded crepe-de-chine or some such oriental weave. A band of cream colored filet extended the length of the cloth through the center, and it was edged with narrow filet, with wider bands at either end. A china comport in the center held artificial fruit, a luscious looking peach exactly repeating the pink of the cloth.

Another table in the same gallery showed a cloth of a dull orange silk crepe. The center piece was a silver bowl in which were arranged calendrelas. The bowl reflected in the most wonderful way the color of both cloth and flowers. No recollection of napkins comes to me with either set. One would surely feel staggered at wiping one's mouth with a crepe-de-chine napkin. A rather weird effect was attained by the

combination, on one set, of woodblock and worsted work. It was the only one having this treatment seen in any exhibition. Here again the question arises of "fitness to purpose." Of course one must not be too conservative about these things. On the other hand one must not sacrifice all the canons of beauty in straining for something unusual.

This thought persisted, not only in regard to the linens but also the china. Another point which may interest you is that on many things tassels were used. These were made up of colored beads or of painted button molds, in many instances a combination of both. Some were silvered. These were strung together and were perfectly stunning as to color and arrangement. They were put on by means of snap fasteners so that they could be removed when the piece was laundered. Some people admired them immensely, others scoffed. I heard within the space of a few seconds one person call them "perfectly darling" and another declare them "tawdry." Amongst other things was a set of napkins of natural colored pongee silk, with charming woodblock in soft pastel colors. In one corner an eyelet was worked and into this was caught a tassel made of beads. Old fashioned rick-rack braid dyed to match the linen was used to finish the edges of a tray set. Much of this which has been described would surely shock many people. Some of us I am sure need shocking. If I have dwelt at too great length upon these ultra-modern things, it has been solely to show what the workers are doing that is truly novel.

Along with the extreme things were many beautiful ones, thoroughly in the spirit of the new art movement. There was little if anything shown that was commonplace, and much that was perfectly charming. Some choice Russian things with touches of beautiful needlework were seen. A wonderful set of Italian needlework also was shown. For the most part the linens were designed and executed by the various members. One of the most refined sets consisted of a runner, table mats and napkins of oyster white linen, with a very narrow row of what I believe is called cable stitch about a half inch from the hem. Upon the mats and runner another row was added about two inches from the other at opposite ends. The spacing of the whole set was the perfection of simple beauty. A set which attracted much attention was made of a rather dark blue linen, the centerpiece and doilies being round with fringed edges. On this was shown a set of wistaria china with blue enamel decoration. This was the only thing of its kind seen along the line.

In looking back over the exhibitions the conviction comes that our field of ceramics has broadened wonderfully. In the broadening process naturally some things are perpetrated which one cannot accept. Do not allow this to stand in the way of our appreciation of the good in it all.

After having seen all this wealth of good things, our little napkin of this month's illustration looks rather tame. However, one can't live at concert pitch all the time so one needs something to "let down" on. This is a good example of how cross-stitch may be introduced. One word of advice about cross-stitch, unless the stitches are very small and close, "don't." To do this use a very fine canvas pulling it out from under after the design is completed. As this canvas is not to be had now on account of the war, a rather stiff scrim may be used in its place and answers fairly well. The other work on the napkin is the familiar fagoting, a finish which seems to fit in with so many things.

MAY E. REYNOLDS - - - - - PAGE EDITOR

116 Auditorium Building, Chicago, Ill.

VASE, SCENE

FIRST Fire—Put in design with outlining ink, paint in darker band where indicated near top, in Old Dutch Blue, also design at lower part of scene, in Old Dutch Blue. Paint in scene, using Dark Green and Best Black for the trees, for the light brush Violet of Iron, and in the darker parts Brown Green, Moss Green and a little Dark Green. Hills in background in Violet, Copenhagen Grey, with the slightest touch of Old Dutch Blue, water in Russian Green, and a trifle of Deep Blue Green, also a touch of Peacock Blue. Hill in foreground in Moss Green, Brown Green, Empire Green, Dark Green, a touch of Finishing Brown and Violet of Iron.

Second Fire—Dust on tint at top of vase in one part Apple Green and two parts Grey Glaze, also tint where indicated near scene Grey Glaze dusted on next to Old Dutch Blue band and at base of vase. Retouch the scene in same colors as used in first fire, and go over the band and the design below scene with Old Dutch Blue.

♦ ♦ ♦



MAY E. REYNOLDS

MISS MAY E. REYNOLDS began her career by attending the Art Academy of Cincinnati, Ohio, where she studied for four years under Duveneck, Meakin, and other teachers of note. While a student she was selected to exhibit three portraits in oil at the Eighth Annual Exhibition of American Art, in Cincinnati, in 1901, exhibiting at this time with artists of national fame, as Chase, Tarbell, Childe Hassan, and Wendt. Miss Reynolds was graduated from the Art Academy in 1901, and went from there to New York, where she studied at the Art Students League under the tuition of Walter Appleton Clarke, Vincent Du Mond and others. After leaving the League Miss Reynolds did poster work and designing in New York.

While in Cincinnati Miss Reynolds was an active member of the Woman's Art Club, and is also a member of the New York Ceramic Club.

About twelve years ago she opened her studio for china painting in the Auditorium Building, Chicago, and has since devoted her talent to that work exclusively.

Miss Reynolds has taught in most of the larger cities and is well known from coast to coast.





BEDROOM FLOWER VASE—WALTER K. TITZE

(Treatment page 37)

WALTER K. TITZE - - - - - PAGE EDITOR
210 Fuller Avenue, St. Paul, Minn.

DOROTHEA WARREN O'HARA - - - PAGE EDITOR
132 East 19th Street, New York City

BEDROOM FLOWER VASE (Page 36)

FIRST Fire—Trace design in carefully. All black bands and lines are black, painted on, padded and then dusted with same color. Paint flowers with Yellow for Painting, Albert Yellow, Yellow Brown, and for shadows Yellow Brown and Brown Green and in some places add a touch of Violet. Leaves in Shading Green and a touch of Violet. Small wild aster forms in Black as well as winding stem and leaves.

Second Fire—Dust entire vase with 1 part Yellow for Dusting, 1 part Coffee Brown and 2 parts Ivory Glaze. Wipe out only prominent flowers, leaving all the rest under. Fire.

Third Fire—Wide grey bands are the same color as used in second fire for entire background. They can be painted or dusted on. Retouch flowers and leaves. It is very important you get Black on even in first fire as it must be covered with dusted color second fire.



AT THE SIGN OF THE BRUSH AND PALETTE

(Continued from page 24)

Design and the Decoration of Porcelain. These lessons were given serially in *Keramic Studio* a year ago, and created a great deal of attention at the time. But in book form they gain a force and unity which should make them invaluable to the studio and class room. There is a foreword on the introduction of China Painting in America that yields important information to the student. Design and the Decoration of Porcelain is dealt with in a convincing and understandable manner, and together with the excellent illustrations, should prove as beneficial as a course of personal instruction.



The last exhibition in historic Copley Hall was given this Spring when the Spanish King's tapestries were shown in Boston. Copley Hall is a low wooden structure on Clarendon Street, looking very much like a large stable if it were not for the studio skylights in the roof. Most of the famous Boston exhibitions have been given here. Raemaekers' cartoons were shown here last Autumn and Zuloaga's paintings this Winter, perhaps the most notable event of them all. When the Massachusetts Institute of Technology moved across the Charles to its new home in Cambridge, the old buildings were sold, and Copley Hall coming under the same property, was doomed. It has been the scene of many a brilliant artists' frolic and private exhibition.



The annual election of the Art Lovers Club of Greater Boston took place the last of April with the following officers installed for the season of 1907-0908: President, Mrs. Anita Gray Chandler (re-elected); Vice-President, Mrs. Edward Rockwell (re-elected); Secretary, Mrs. W. S. Brown; Treasurer, Mrs. A. Laurence Pouleur; Librarian, Miss L. H. Barnard. It was voted to contribute all money usually invested in gift pictures to the Red Cross Fund. The members have also denied themselves their annual Spring Luncheon, contributing fees for the same to Red Cross work.

Anita Gray Chandler

OLD CHINESE CRACKLE VASE

THIS vase is of old Chinese crackle ware and was picked up in an old Chinese shop. It may be possible to duplicate the shape in Satsuma.

The design is carried out with Old Chinese Blue Enamel, except the little round flower in centers of ovals. This flower is Rhodian Red Enamel with Old Chinese Blue Enamel center and Bright Sea Green Enamel for the stems. The light part in the half circle around the dots in center is Rhodian Red Enamel.



ANSWERS TO CORRESPONDENTS

B. F. K.—Is White Gold as durable as other golds? I used it on a set of dishes and it is chipping off.

Yes, it is as durable. If it chips off it probably was applied too heavy, but if it is just wearing off, any gold will do that with much usage.

E. L. S.—Please give me a color scheme for vase in June, 1905, magazine page 26 by Mrs. Chas. Warner.

To be carried out in enamels on Belleek or Satsuma. Outline in Black. Center flower at both top and bottom is equal parts Warmest Pink and White. The two at the side are Warmest Pink. The two turned over blossoms at the top and the tips of the small buds are Mulberry. Leaves are Florentine No. 12. Buds and calyx are Leaf Green. Stamen are 1 Naples and 2 White. Dots back of design are Gold.



Note:—The title of the Sung pottery in the May number should read T'zn-chow instead of I'zn-chow. The printer is not to blame for the error since the Inn-keeper's T's look like I's.



ICE TUB—EDITH M. HUNT

BEGINNERS' CORNER

JESSIE M. BARD - - - - - PAGE EDITOR
Dickinson Seminary, Williamsport, Pa.

TREATMENT FOR ICE TUB

TRACE the design on the china and go over the lines with India Ink with light grey lines and make necessary corrections while inking. If the lines look black when the drawing is completed rub lightly over them with a small piece of fine emery or sand paper until the lines are grey. Heavy lines interfere with the work when dry dusting. Oil the flower forms with Special Medium, (for instructions see Dec. magazine) and dust with Water Blue. Oil the semi-circular form in upper border and dust with Water Green. Oil leaves and broken bands and dust with 3 parts Bright Green, $\frac{1}{2}$ part Grey Blue, 2 parts Ivory Glaze. The band around center panels and the wide band at upper edge are Green Gold.

Second Fire—If any of the colors need patching they can be painted in. Paint the center panels with a very thin wash of Copenhagen Blue. Retouch the Gold.

A GOOD BEGINNING MAKETH A BETTER ENDING

Fannie Manser

IF the beginner in china painting has never handled a brush, her first piece of china should be a flat surface, such as a plate or tile, so that strict attention can be paid to the use of the brush, without much thought being given to the holding of the china.

Tinting is the first thing taught. Tube colors are preferable, because they require but little grinding, but if powder colors are used, they must be thoroughly ground until all grit disappears. Pour the color on a piece of ground glass, add to the paint a good medium, three or four drops, stir well with a palette knife until the color is mixed to a consistency to drop from the knife. The brush to be used should be a broad flat camel's hair brush, which before using should be put into hot water for a while—as this keeps the hairs from falling out. Take a piece of silk (old white silk is best) place over a piece of cotton or wool batting for a pad. This is to pounce the paint, which must be put on with quick even strokes. Change the pad several times until the tint is a delicate shade. Thick paint never fires well. If a hair comes out of the brush onto the paint, take your china pencil point and press lightly on the hair and it will come off. The china is ready to fire.

For the second fire, select a simple design or motif, for the tinted piece. If you can make your own designs, use them, if not, hunt through the *Keramic Studio* until a simple

motif presents itself; after selecting the design, take the thin paper which looks like oiled tissue paper, and lay over the design. The India ink and pen can now be used to draw the design on the paper accurately; after this is done, lay this same drawing on the plate where it is to be painted (which can be held in place with plasticene wax), slip the black carbon or graphite paper under the design, go over the lines with a tracer or a sharp hard pencil, and when you lift the paper away, a clear drawing of the design will be left. Now in order to keep the design from rubbing out, take your India ink and perfect the design. As the India ink is mixed with water, it will fire out, but it will not rub out with the painting as oil and water do not mix. It can be wiped off however with alcohol to erase the tracing marks. A black outline may be used if preferred. Paint over these water color lines with a good black mineral paint, mixed with medium, but not as thin as for tinting; for this use a pointed sable liner that will make a clear line. If bands are necessary to connect the motifs, use a Hasburg's gauge with which the lines are easily put on. Practice in making lines is very essential and requires a steady hand. After the paint has been dried, wipe off very lightly with a damp cloth so that the water color will disappear, and you can see if your outlining is well applied, if not, retouch until you are satisfied with the work, this will be good practice. Have the china fired. When a small space is filled in with a color, use a point shader number five or six.



WILD FLOWER STUDY—FLORENCE WYMAN WHITSON

REVISED BARGAIN LIST

AT 75 CENTS PER DOZEN

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EXHIBITION OF THE KERAMIC SOCIETY

GREATER NEW YORK

JULY MCMLVII

Price 40c. Yearly Subscription \$4.00

A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

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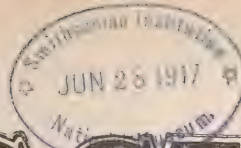
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LAMP VASE—W. K. TITZE

JULY 1917
KERAMIC STUDIO

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KERAMIC STUDIO

Vol. XIX, No. 3.

SYRACUSE, NEW YORK

July 1917

TWENTY-FIFTH EXHIBIT OF THE NEW YORK SOCIETY OF CERAMIC ARTS*

Harriette Horsfall

THE Twenty-fifth Exhibition of the New York Society of Ceramic Arts recently held at the Little Gallery, 15 East Fortieth Street, New York City, was, though small, the most distinguished of the many dignified exhibits of this Society. The exhibition, which was confined to members only comprised much that was notable from the studios of the overglaze decorators, and some delightful groups from well-known potters. Among the decorators the treatment of enamels grows yearly more interesting. The designs tend to greater strength and dignity, giving to the decorations the beauty of color and form so pleasing in the work of Oriental craftsmen.

Mrs. Cherry of St. Louis showed charming bowls and jars in enamels. A large bowl designed in medallions was of special note, also a small celadon tray decorated with a well-thought-out animal motif treated with feeling for form and color. As a whole the exhibit of this craftswoman was both artistic and pleasing.

Miss Ivison's small pieces were of varying interest. Miss Armstrong had a tea set in red and gold, good in color and treatment. Mrs. A. B. Leonard's showing was small, displaying a tendency to limit effort to execution, rather than design, in her exquisite lustre group upon an oval tray.

Other lustre pieces were the work of Mrs. B. P. Vanderhoof, the chairman of the Society, who is skilled in the use of this medium. A delightful coffee set in silver lustre, by Mrs. Vanderhoof, was shown on a black and silvered lacquered folding table which could easily be moved to where coffee might be served. An attractive set of silver place plates designed by Miss Mason and executed by Mrs. Vanderhoof, were set upon a cloth of Chinese brocade on a table near the entrance of the Gallery, and formed a beautiful feature of the exhibition. In fact the settings for the various groups of china were charming and added greatly to the beauty of this distinguished exhibit. Miss Mason's delightful table arrangements were always in harmony with the color schemes of her decorations. A set of orange and green plates and compots rested upon an antique refectory table, spread with Italian runner and doilies in soft cream linen. Another brilliant group of black enamel, the decoration in a color scheme ranging from palest yellow to deepest orange and green was spread on an orange silk table covering. Another set of place plates bordered in a flower garden design of rose, green, blue and black enamel on creamy white ware was very charming on very thin and dainty linen. In the centre of the table was a beautiful greenish Venetian glass bowl containing two or three very delicate pink roses, and the arrangement was completed by a group of four silver candlesticks containing very delicately tinted pink candles.

In addition to these suggestions for artistic tableware, Miss Mason exhibited bowls and lamp vases in enamels characterized by her strong feeling for design and color. Mrs. Vanderhoof had also some interesting Belleek jars worked out in enamels, and a breakfast set in grey blues and pinks of charm-

(Continued on page 54)

EXHIBITION OF THE KERAMIC SOCIETY OF GREATER NEW YORK

Hazel N. Adler

THE Keramic Society of Greater New York held its annual exhibition at the Museum of Natural History in New York City from April 26th to May 6th. A feature of unusual interest was a case of bowls decorated with designs suggested by the collection of Peruvian Textiles in the Museum. This case occupied a prominent position in one of the main corridors at the entrance to the exhibition room. Each member of the society was supposed to contribute one and it was interesting to see the wide variety of interpretations. The bowls themselves were chosen to carry out the primitive idea and were simple in shape and texture, and their decoration was handled in a spontaneous but true and skillful manner. The Museum was very much pleased with the collection and reviewed it minutely in their bulletin. A large plate by Mrs. O'Hara decorated with a Peruvian fish motif in gold received special commendation and was photographed by them for their own collection.

The exhibition room was arranged to represent a garden with lattice work screens covered with greens separating the different tables. The tables, as last year, aimed not only to display the chinaware, but to assemble it with suitable linens and table decorations. The dominant note was one of refreshing simplicity—the kind which is well thought out and carefully executed to show restraint and refinement.

Mrs. O'Hara's three large tables showed three very different purposes, both in the decoration of the tableware and in its assembling. One was set with peasant pottery decorated in a large simple bird motif in blue. The contributing colors were yellow, lavender and green. The tablecloth was Russian crash herringboned in dark blue. The tall, substantial candlesticks were decorated to match the plates, and the glasses were old fashioned blue lustre. A large Capri bowl filled with Japanese iris adorned the centre. This table was sturdy and almost frugal but the gayly decorated pottery lent it great vitality and interest.

Her second table was finer textured, both literally and figuratively. The tableware was yellow Wedgwood decorated with prim and restrained sprigs of highly conventionalized flowers in green and violet. The tablecloth was fine yellow linen with an appliqued band of grey. A low dish in the centre held a brilliant array of imitation grapes in green, violet and orange. Two tall Venetian glass candy jars planked it on either side. While not a whit more elaborate than the peasant table, this table was pervaded by an atmosphere of refinement and grace.

Mrs. O'Hara's third table displayed a tea set of highly lusted Japanese ware in mulberry decorated with a classic leaf design in dark blue. Dark blue linen circular doilies with fringed edges decorated the mahogany surface of the table and the center decorations were of Venetian glassware and pewter.

Anna Fitch and Georgia Pierce Unger also displayed interesting cottage peasant tables. Both ladies painted their own tables with interesting motifs which were carried out in the glassware, china and linens.

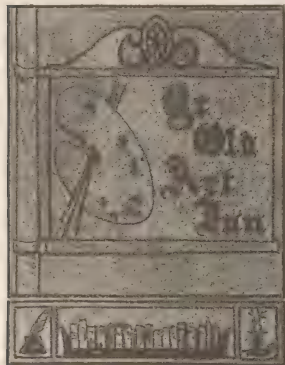
(Continued on page 44)

*By an unfortunate oversight the account of this exhibit was omitted from the last issue of *Keramic Studio* in which illustrations were given.—Ed.

ANITA GRAY CHANDLER

PAGE EDITOR

7 Edison Avenue, Tufts College, Mass.



AT THE SIGN OF THE BRUSH AND PALETTE

*This is Ye Old Art Inn
where the worker of Arts and
Crafts may rest a bit and 'par-
take of refreshment.*

SO many letters have come to the editor of this page asking how to form clubs similar to the Art Lovers Club of Greater Boston that it has been decided to publish the constitution of the latter, so that those about to organize may be somewhat guided by the original club. It is suggested that the constitution be followed as closely as possible, since a federation of sister Art Lovers Clubs may be established at some future date.

CONSTITUTION OF THE ART LOVERS CLUB

Article I. Name—The name shall be The Art Lovers Club of Greater Boston.

Article II. Purposes—The purpose of this club shall be: To obtain a better understanding of Art; to study good pictures, their stories, and their painters; to spread the Art Idea among others, especially young people and children, by means of pictures and stories.

Article III. Meetings—Meetings shall be held on the second and fourth Thursdays of every month during the Club year, beginning the fourth Thursday in October and continuing for twelve meetings. These meetings are to be held for the present at the homes of the members, at three o'clock followed by a social hour with a simple tea furnished by the hostess.

Article IV. Membership—Only those persons known to be lovers of Art, enthusiastic, congenial, and willing to work for the good of the Club and its purpose, will be considered for membership. A prospective member must be brought as a guest to one club meeting by a regular member who vouches for her desirability, before she may be voted upon by the club. There shall be twelve charter members. The total membership shall be limited to twenty-five the first year.

Article V. Dues—The dues shall be one dollar per annum to charter members; two dollars to other members. A prospective member becomes a regular member upon payment of dues.

Article VI. Officers—The officers shall include a President, a Vice-President, a Secretary, a Treasurer, and a Librarian. These officers shall be nominated from the floor and elected by popular vote. They shall serve one year.

Article VII. The Program Committee—This committee shall consist of three suitable members to be chosen by the club to arrange the program for the year. Each member of the club will be asked to give her services in reference work, etc.

For further information concerning the club, address Mrs. Chandler, 7 Edison Avenue, Tufts College, Mass. The answers will be published on this page in the next issue following receipt of letters.

♦ ♦ ♦

The passing of Bela Pratt has occasioned sorrowful regret among the lovers of modern sculpture all over America. Though

living and working in Boston, Mr. Pratt has belonged to the whole country, and as a whole it mourns the quenching of his genius. F. Ogden Cornish, writing in the Transcript says, "Pratt, like his contemporaries, Cyrus Dallin and the Kitsons, really came into Boston as a missionary of the newer movement in sculpture that has completely outgrown the insipidities of the eighteenth and early nineteenth centuries and that, in the person of Rodin, has attained heights of artistic achievement unsurpassed since the days of Phidias". He was a pupil of Augustus Saint-Gaudens. One of his most beautifully modelled groups is the *Light and Darkness*, one of his World's Exposition works.

♦ ♦ ♦

John S. Sargent recently returned from the South where he painted the portrait of John D. Rockefeller for the modest consideration of \$50,000, said to have been contributed later by the artist to one of the war relief funds.

♦ ♦ ♦

The Boston Museum of Fine Arts sponsored an exhibition of childrens' work the last of May, in which drawings and paintings by little people from 10 to 14 created considerable interest. Much work that was genuinely artistic was shown. These children have been taught, not so much with a desire to make artists of them in the future, but to develop their appreciation of the beautiful.

NOTE:—Mrs. Chandler is much alarmed that her term of office as president of the Art Lovers Club of Greater Boston extends from 1907 to the year 0908, according to the June number of the *Studio*! She feels that it is altogether too long.

MAUD M. MASON

PAGE EDITOR

218 West 59th Street, New York City

HIGHER IDEALS

THE study of design in the various ceramic clubs cannot be too highly commended and encouraged as it means so very much in the development of our beautiful craft.

The Atlan Club in Chicago constituted the enthusiastic group that commenced this work many years ago and then the New York Society of Ceramic Arts with Mr. Dow as their prophet, followed a similar course some fifteen years ago, since which time most of the other Ceramic Clubs have fallen in line. I am frequently delighted by letters from remote towns in regard to courses of study in design all showing a desire for help in this direction and for an understanding of the principles governing all creative work. "I wish to design my own pieces".—"I wish to be able to distinguish a good design from a poor one".—"Why is one type of work good and another bad", etc., etc., the expression of such desires may be heard from many directions and is indicative of higher ideals and a desire to do better work, and a recognition of the fact that a study of the principles of art and decoration is essential to good work. However, simple pattern making should not be the ultimate ambition of the student of design, but the beginning, and we must remember that it is the general art training that affords a back-ground for really fine creative work.

Therefore let us not stop with the accomplishment of merely pleasing simple decorations, but let us go ahead and do more significant work in design, illustrative of some inter-

esting thought or action or something of special moment. This seems to me to be the ultimate expression of the artist and something well worth while striving towards.

COLOR SCHEME FOR BOWL

THE bowl for which I have planned a simple design is a Satsuma one to which the Mason soft enamels are admirably adapted, the following colors working out an interesting scheme.

Wherever black appears in the design use Black enamel. For the basket, bands at the top and under the border, lines of dots on lower part of the bowl, and one or two small leaves in the unit and band at the base of the bowl, use Lavender Blue enamel. For the large flower, use Madder Red and for the three small flowers, Light Carmine. Broad panels on base of bowl, Emerald Green. Leaves and encircling frame, equal parts of Florentine and Emerald Green enamel.

FOR OUR INSPIRATION

AS I have stated before my thought in having these photographs reproduced was to present to our fellow craftsmen in our smaller towns and cities some of the best historic examples of ceramic art found in museums, that it may assist them in forming a collection of reproductions of works of art for their study and inspiration. Get from them all that you can, they will help you in doing better work.

The above is one of Della Robbia's master pieces in the National Museum in Florence. The figures are white against the usual blue back-ground surrounded by the polychrome wreath, in yellows, blues and greens,—the scheme you always associate with Della Robbia's works.

No worker in ceramics has ever accomplished work comparable with these master pieces. The sentiment, beauty and charm of the figures are most eloquent and need no comment.



THE MADONNA AND CHILD—ANDREA DELLA ROBBIAS



BOWL—MAUD M. MASON

EXHIBIT OF
KERAMIC SOCIETY
OF
GREATER NEW YORK



PEASANT SET—GEORGIA PIERCE UNGER

Hand-made table. China decorated with enamels. Gray, green, dark blue and red.



ALMA P. CRAFT

ESTHER A. COSTER

CLARA WAKEMAN

Peruvian motives in bowls, brilliant enamels



COFFEE SET, CRACKLE WARE—MRS. GEORGE DRAEGERT

Black, Red, Yellow and Green Enamel decoration.



PEASANT COTTAGE SET—ANNA E. FITCH

Colors: Yellow, Orange and Blue.

EXHIBITION OF THE KERAMIC SOCIETY OF GREATER NEW YORK

(Continued from page 39)

Mrs. Hatfield contributed an interesting tea table of her own design. It was oblong shaped, with a shelf underneath and had drop leaf sides which could be extended when in use. Upon this table, which was painted a silvery blue, she displayed a charming blue tea set decorated in rose violet with linens to match and a set of amethyst water tumblers which she colored and decorated herself. A spotless white invalid tray with a peacock and violet striped cover and dainty white china decorated with a conventional design in blue green and violet was also exhibited by Mrs. Hatfield.

Mrs. Lillian Smith's tea table laid with a pale yellow linen cloth and Belleek china decorated with an imaginative bird in red orange, blue green and violet was choice and dainty. For the center she chose a cracker and cheese dish with a slender single rose vase on one side.

Mrs. Roth's coffee service in red, orange and black on creamy Belleek was distinctive and beautifully executed. Mrs. Coster displayed an interesting library table with tile book ends, lamp and flower bowls decorated in Chinese phoenix design.

The exhibition was largely attended and a great deal of well directed curiosity was shown in the aims and ideals of the society. The society is composed of a group of professional women and is, in reality, a professional woman's club which meets and holds its exhibitions for mutual benefit. In connection with it, however, classes are provided which welcome the amateur as well as the professional. Mr. Marshal Fry has directed one of the classes for several years and this year Mrs. Weaver, of Cleveland, helped several smaller groups with their individual problems. The members are looking forward to an even more extended program of class and club work for next year.



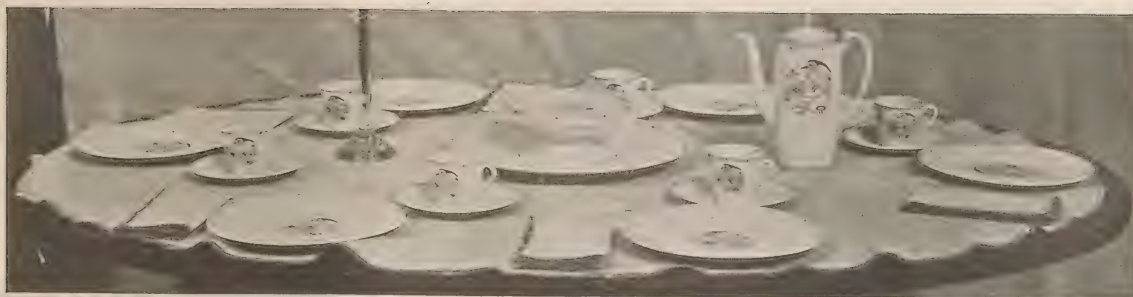
DESIGNED AND EXECUTED BY DOROTHEA WARREN O'HARA

Motive for design taken from the Ojibway Indian bead work. From photo loaned by courtesy of American Museum National History, New York.



BOWL, COPPER LUSTER—DOROTHEA WARREN O'HARA

The two vases have background of Orange Luster and decoration of Old Chinese Blue Enamel. From photograph loaned by courtesy of American Museum of Natural History, New York.



AFTER DINNER COFFEE AND CHEESE AND CRACKER SET—LILLIAN C. SMITH

In Violet, Blue Green and Rhodian Red Enamels. Linens, soft yellow.



TEA SET—LILLIAN C. SMITH

Enamel decoration—Turquoise, Old Pink and Blue Violet

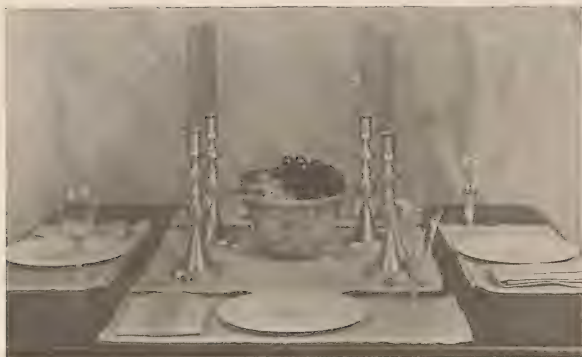


DESIGNED AND EXECUTED BY DOROTHEA WARREN O'HARA

Motives and designs taken from animal and bird drawings from the American Museum of Natural History, New York.

Center bowl (animal design) colors used: Canton Blue Enamel, hard; River Green

Enamel, hard; Pomegranate Red Enamel, hard.



BLUE WEDGWOOD PLATES—MRS. WEAVER

Decorated in gray, red and green enamels. Linen, blue and gray.



CAROLYN M. BAKER

Decoration carried out in brilliant soft enamels.



GRAPE JUICE SET—ALMA P. KRAFT

Decorated with Gypsy Pink enamel background. Design carried out with Old Chinese Blue and Lemon Yellow enamels.



CHINESE TEA SET—NINA HATFIELD

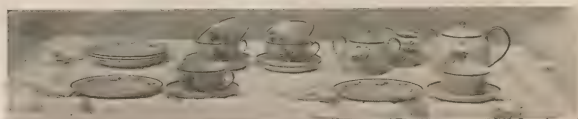
In Violet Blue, Red Orange and Yellow Green enamels. Cloth dyed to match.

TEA SET OF YELLOW WEDGWOOD CHINA—
DOROTHEA WARREN O'HARA

Decorated in bands of Emerald Green enamel and a small sprig design. Flowers of the design were done with Wistaria enamel with Rhodian Red centers. Leaves and stems of sprig design, Emerald Green enamel. Cloth and napkins yellow linen with border of yellow gray linen. Cloth edged with button-hole stitch of Emerald Green floss flecked with Yellow and Coral floss.

DINNER TABLE FOR COUNTRY HOUSE—
DOROTHEA WARREN O'HARA

China decorated with bird and flower designs. Enamels used were Raven Blue, Bright Sea Green, Old Yellow and Mauvine. Table cloth and napkins of gray Russian linen, needle work on cloth and napkins was done with dark blue linen floss. The glasses were lustered with dark blue luster.



TEA SET—ANNA TARDY

Japanese china decorated with butterfly motive.



MRS. GEORGE DRAEGERT

MARGUERITE CAMERON

JANET M. LAW

Bowls with Peruvian motives decorated with brilliant enamels.



INVALID SET—MARY E. HARRISON

Decorated in Yellow and Violet Enamels.



TWO ROSE JARS AND BOWL—MRS. ALVIN LIBBEY

Decoration of brilliant soft enamels.



BOWL—ANNA E. FITCH

Decorated with Peruvian motives, green, black and red.



BOWL—GEORGIA PIERCE UNGER

Decorated with Peruvian motives, green, black and red.



PLACE PLATE—JANET M. LAW

Decorated with the Italian Pink enamel, Manchu Blue enamel, Green No. 1 and Violet enamel.



CRACKLE WARE VASE—ESTELLE FREEMAN

Decorated in brilliant soft enamels.



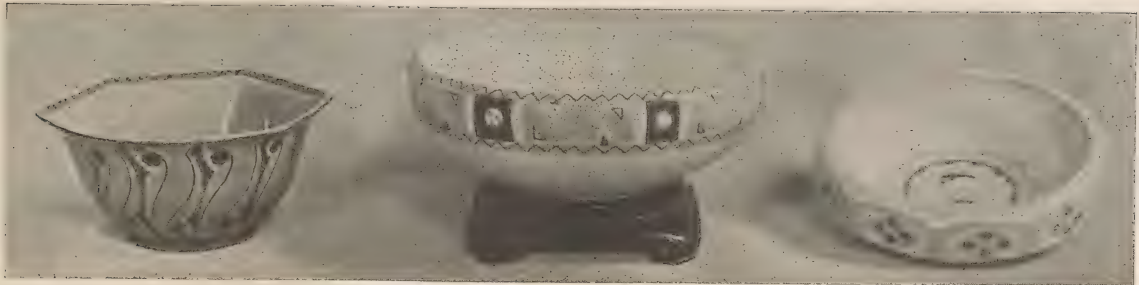
PORCH SERVICE—NINA HATFIELD

Blue china tea set in Violet, Blue Green and Old Chinese Pink enamels. Cloths—Russian linen with blue and pink edge. Napkins—Violet and blue linen. Glasses—Violet decorated with blue enamels.



BOWL—NINA HATFIELD

Decorated with Peruvian motive, Violet and Dark Blue enamels.



ELIZABETH MACKENZIE ROTH

CORNELIA NELSON

LILLIAN C. SMITH

Bowls decorated with Peruvian motives, blue, green and yellow.



MRS. ALVIN LIBBEY

CAROLYN M. BARKER

ALICE L. DALLIMORE

Bowls with Peruvian motives, decorated in enamels.



DESIGNED AND EXECUTED BY DOROTHEA WARREN O'HARA

Motives of designs taken from Indian seed work (Micmac, Iroquois and Ojibway tribes). Photographs loaned by courtesy of American Museum of Natural History, New York.



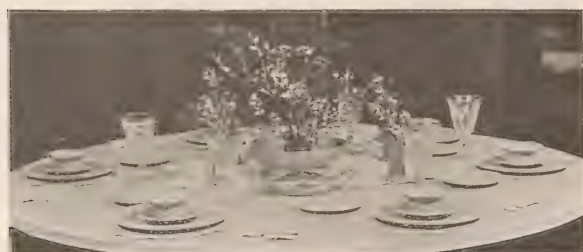
TEA SET—CAROLYN M. BAKER

Decorated with Canton Blue enamel and silver. Linens gray and blue.



BREAKFAST SET—MRS. GEORGE DRAEGERT

Belleek china decorated with Violet and Pink enamels.



LUNCHEON SERVICE—ALICE DALLIMORE

Yellow Wedgwood china decorated with green, blue and white enamels.



INDIVIDUAL BREAKFAST SET—NINA HATFIELD

In Violet, Turquoise Blue and Pink enamels. Cloth, Turquoise Blue. Napkins, blue violet linen.



INDIVIDUAL TEA SET IN YELLOW WARE—MARGUERITE CAMERON

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SATSUMA TEA SET—CLARA WAKEMAN

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LIBRARY TABLE—ESTHER A. COSTER

Lusters and enamels Dark Blue, Rose, Gray, Light Green and Coral. Hand blocked runner.



BOWL—ANNA TARDY

Decorated with Peruvian motives. Black, red and gray enamels.

MRS. HENRIETTA BARCLAY PAIST - PAGE EDITOR

2298 Commonwealth Ave., St. Paul, Minn.

show some applications for those who are not yet able to "draw their own conclusions".

♦ ♦ ♦

TWIN CITY KERAMIC CLUB

The Twin City Ceramic Club, of St. Paul and Minneapolis, at its annual election in May elected the following officers for the ensuing year:

President—Mrs. Arch Coleman
 Vice-President—Miss Ora V. White
 Secretary—M. Etta Beede
 Treasurer—Florence E. Newman

The Club has just closed a successful year and will not meet again until September.

MARSH MARIGOLD

THIS lovely flower of the marshes is one of the earliest of the spring plants. Its lovely bright yellow cup like flower and decorative leaves, even the stems shading from pale green to a deep pink (Violet of Iron to the china decorator), furnish inspiration and decorative possibilities beyond the average plant.

I have shown only simple drawings, suggestions for simplifications and conventionalizations, a hint for those who may not be able to gather the original. Next month will



MARSH MARIGOLD—HENRIETTA BARCLAY PAIST



MRS. VERNIE LOCKWOOD WILLIAMS - PAGE EDITOR
University of Pittsburg. Home Studio, 52 W. Maiden St., Washington, Pa.

BORDERS FOR SERVICE PLATES.

NOW is the time of year when all students in design should make detail drawings of the spring flowers they may come in contact with.

Make a naturalistic study in color—then analyze as to details making very accurate drawings.

Mount these drawings on cardboard and file away for future reference—they will be found to be of inestimable value.

The border designs for service plates were all made from the bellflower, a common spring flower of beautiful blue.

The plates were all worked out in gold, no outlines being used. A monogram may be added as part of the design, repeating as many times as may be desired.



STUDIO NOTE

Professor Franz J. Schwarz has recently moved his studio from Ridgeland Avenue, Oak Park, Ill., to his new address 5322 Washington Boulevard, Chicago.



ANSWER TO CORRESPONDENT

N. J. C.—In the May number you asked if we could assist you in finding a color study showing desert, pyramid and sphinx with camels, caravan, etc., in moonlight. Miss Nellie N. McIntosh, 919 North Walnut Street, Danville, Ill., will be glad to supply the study.



WALTER K. TITZE - - - - - PAGE EDITOR
210 Fuller Avenue, St. Paul, Minn.



WALTER K. TITZE

PORCH SET

I USED a brilliant yellow Japanese ware. It can be purchased at any department store or Japanese shop. Enamels are used.

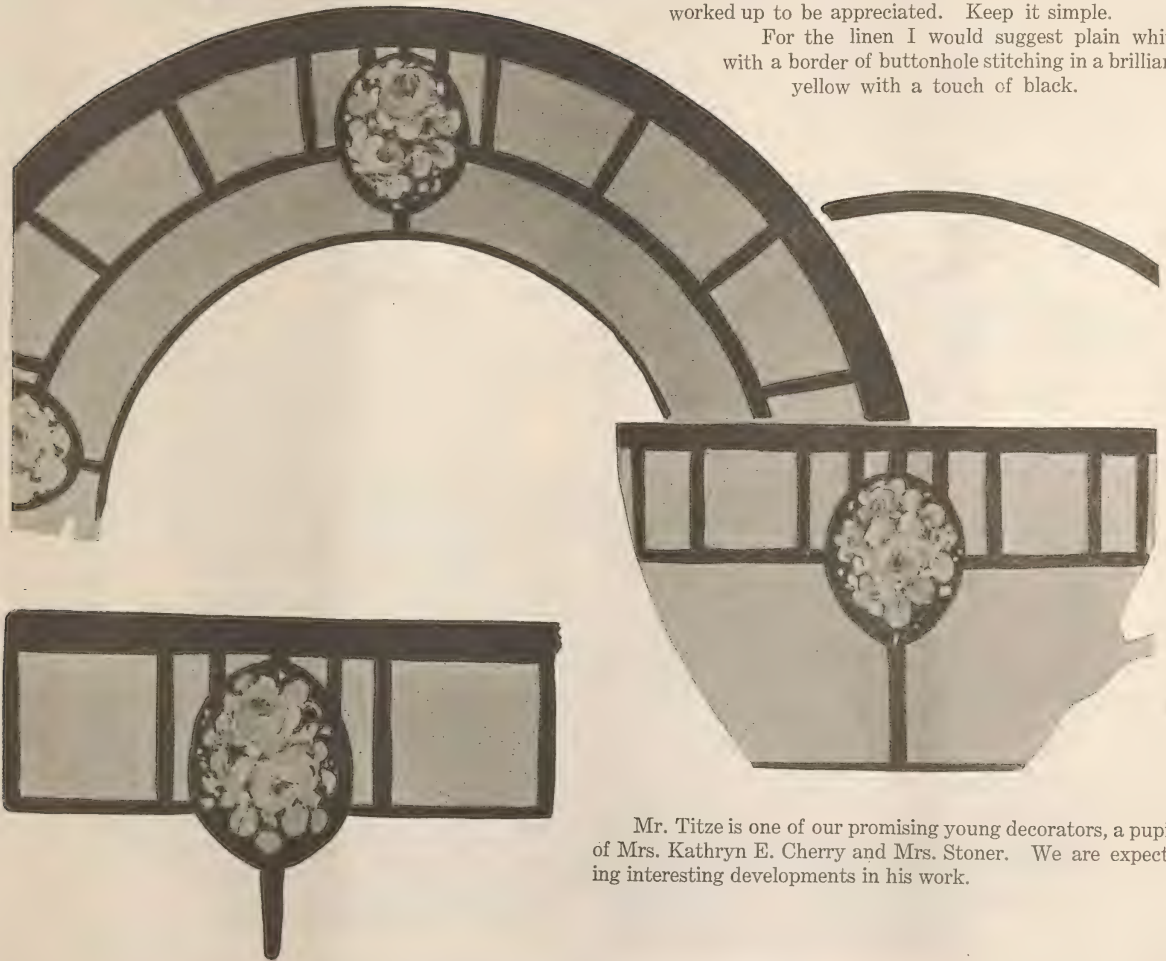
First Working—Trace in carefully, especially so with the flower motive. All dark bands and background in back of flower medallion, are black enamel. I would suggest you outline all in India ink before working. Flow white enamel over entire floral unit making one mass for flowers and leaves. Fire.

Second Working—Grey bands are two parts Albert Yellow and two parts Satsuma, painted on. Clean off enamel. Paint floral spray over white enamel laid on first firing and when completed if you desire a black touch behind flower or leaf use black paint.

Flowers are Albert Yellow shaded with Yellow Brown and Brown Green, leaves are Apple Green shaded with Yellow Green and Shading Green; a touch of Brown Green may be added. Forget-me-not forms are painted with violet color and shaded with same using heavier.

If a tray is desired you can purchase a large reed tray at any shop and paint it black using Sapoline (black) or any bath tub enamel adding black oil paint. This design must be worked up to be appreciated. Keep it simple.

For the linen I would suggest plain white with a border of buttonhole stitching in a brilliant yellow with a touch of black.



Mr. Titze is one of our promising young decorators, a pupil of Mrs. Kathryn E. Cherry and Mrs. Stoner. We are expecting interesting developments in his work.

PORCH SET—WALTER K. TITZE

MAY E. REYNOLDS - - - - - PAGE EDITOR

116 Auditorium Building, Chicago, Ill.

SUGAR AND CREAMER

May E. Reynolds

FIRST Fire—Outline the design in outlining ink, paint in Forget-me-nots in Banding Blue, Baby Blue, Deep Blue Green, a touch of American Beauty at the tips of the buds, also a little Crimson Purple; in the background use Banding Blue, Baby Blue, Violet of Iron, Copenhagen Grey, and a little Peacock Blue. Leaves in Apple Green, Moss Green, Brown Green, Grass Green. Stems in Finishing Brown and a little Best Black. Tint at base Violet, and a touch of Crimson Purple, and Best Black. Band at top and broad band at base are in Green Gold.

Second Fire—Tint blocked part next to Forget-me-nots in Grey Glaze dusted on with Special Tinting Oil. Retouch Forget-me-nots in same colors used in first fire. Retouch narrow band at base and lay in gold for second fire.

LAMP VASE (Color Study)

Walter K. Titz

DESIGN to be applied twice. Mrs. Cherry' enamels were used. Bud—All yellow tone is Canary Yellow. Orange tone, 1 part Orange No. 3 and 1 part Orange Red. Green wings, Grass Green. All red tone (head, circles of head feathers and tail), Pompeian Red. All blue lines, etc., Cadet Blue with touch of Black.

Design in back of bird—Greens (light), 1 part Grass Green, 1 part Celtic Green. Greens (dark), use same mixture as for light leaves and add 1 part Cadet Blue. Yellows, Canary Yellow. Orange tone, Orange No. 3 (1 part) and Orange Red (1 part). Red tones (dots, etc.), Pompeian Red. Stems, same as light leaves. Background is Cadet Blue with touch of black.

All outside of vase is black paint. I have found Campana's Best Black to be the finest on the market for large spaces. *It is black.*



LAMP—CAROLYN M. BAKER

Old Chinese Blue background, Green No. 2 for leaves and Old Yellow for flowers. Basket shade.

KERAMIC SOCIETY OF GREATER NEW YORK EXHIBIT

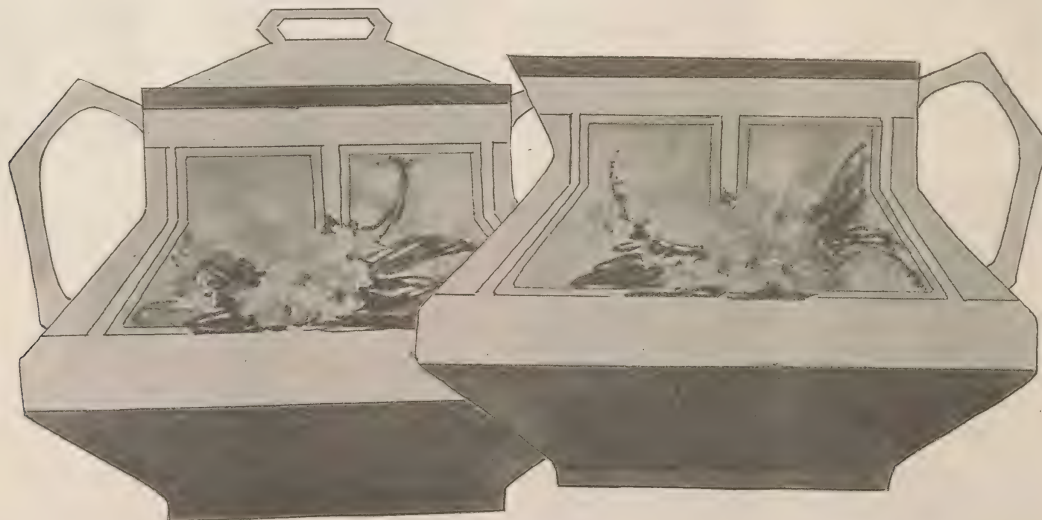
EXHIBIT OF NEW YORK SOCIETY OF CERAMIC ARTS

(Continued from page 39)

ing simplicity. Mrs. G. P. Unger showed a tea set of simple motif in dainty coloring.

The work of Messrs. Suffolk and Ott, newcomers in exhibitions of this Society evidenced an Oriental influence. Their decorations are in metallic effects, being rich in tone and color obtained by the use of lustres and color over gold.

The background designs show an interesting tracery of



SUGAR AND CREAMER—MAY E. REYNOLDS

gold meandering through the main color schemes. Of the several examples exhibited the most striking are a tall vase in blue and a small square jar in red.

The potters were also well represented. The Misses Penman and Hardenbergh showed especially fine pieces in the new blue gloss glaze, which is rich in color and quality. These potters every year show an enlargement in the scope of their work and an added fineness in color and form, with a consequent appreciation by collectors. Their pieces include flower vases, lamp vases, lily bowls and other things which are both useful and decorative in themselves.

Mrs. G. Boardman Tyler is a new potter in the field and while some of her glazes lack the quality that she will be able to get with more experience, she had some delightful forms and glazes. A small turquoise bowl and a small vase in similar color were especially charming.

The Newcomb College Pottery was well represented with quite a large group of their very individual and satisfactory pieces. Their main thought seemed directed toward vases and jars for holding flowers and in many instances these were also decorated in flower forms, all of which were very charming in their beautiful greys, blues and yellows.

The Bowl Shop showed many interesting things and differ from other potteries in exhibiting pieces suitable for use upon the table. A delightful set in a warm yellow opaque glaze gave a very telling variety, and was a good foil for their interesting blue and grey bowls.

It is the wish of this Society to gather into its ranks those who have "arrived" and who are doing thoroughly professional work both in the making of pottery and those who are decorating porcelains. A strong group of this kind representing different sections of the country can do much towards establishing artistic standards.

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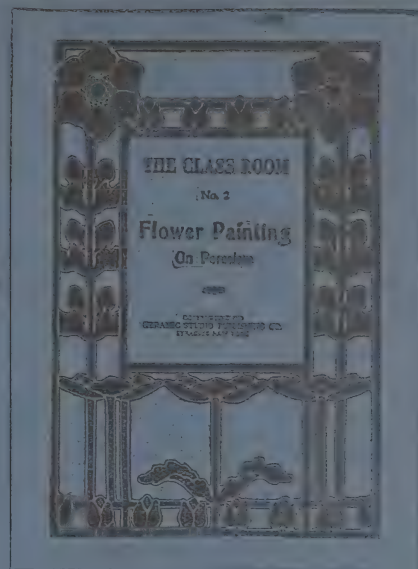
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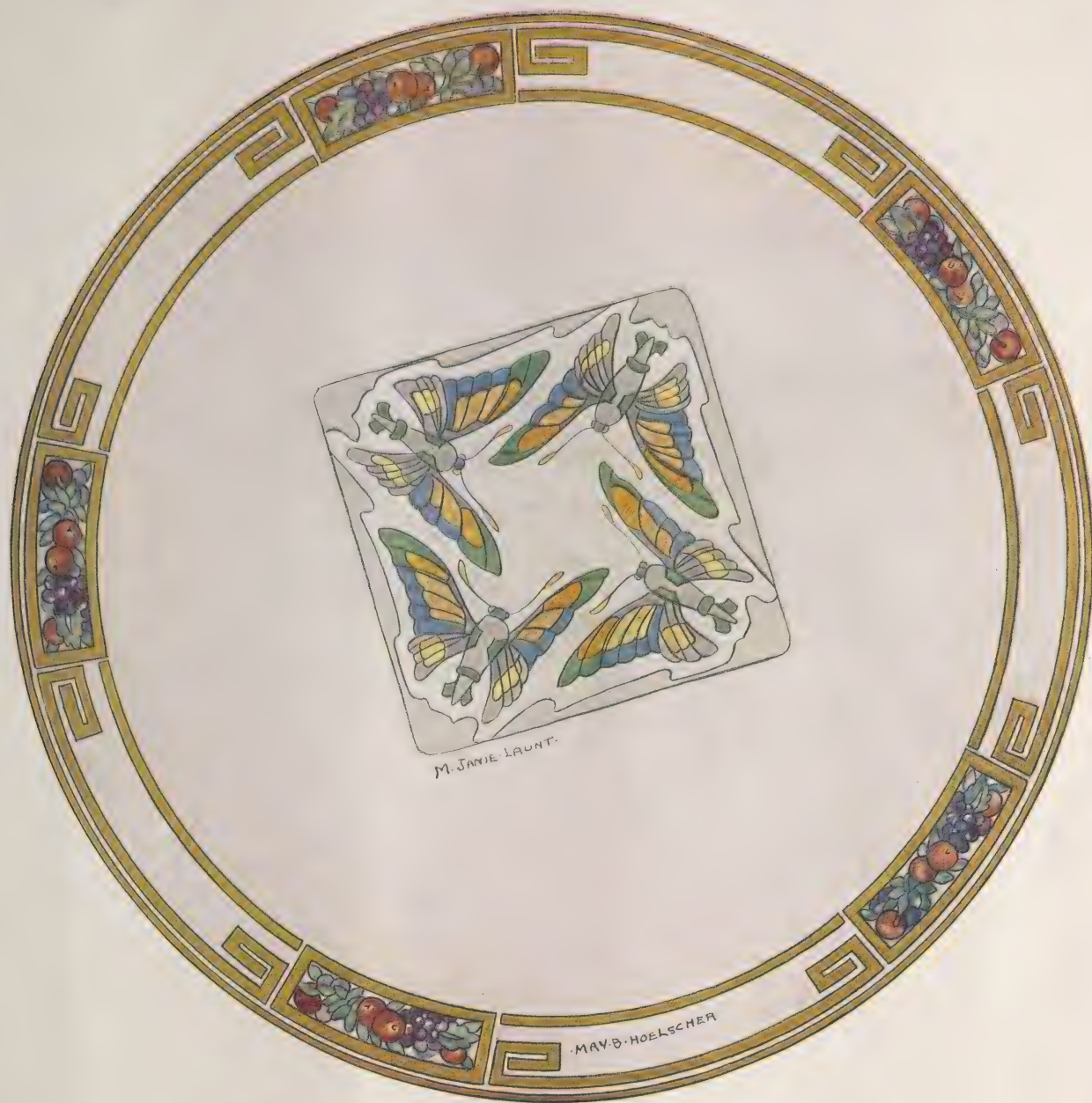
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Vol. XIX, No. 4.

SYRACUSE, NEW YORK

August 1917



As we had announced some time ago there is a new ware on the market which will be in the hands of all dealers by September, which is an American ware, of good shapes, and retailing at very reasonable prices. It is made by the Haeger Pottery of Dundee, Ill. and can be supplied in unlimited quantities, war or no war.

It is of course an ornamental earthenware, not a porcelain tableware. It reminds one of the Satsuma pottery, but is not creased and has a stronger and interesting yellow glaze. The same ware may be obtained with a green glaze, but the yellow will undoubtedly be the most in demand. It is most suitable for enamel decoration, like Satsuma, and much cheaper.

No American porcelain so far to take the place of the European supply which is dwindling more and more. Very large orders for imported china have been placed by dealers to be filled as soon as the war is over and a big supply of German china will be released as soon as there is freight to carry it. Meanwhile the only thing for china decorators to do is to turn their attention to the decoration of potteries and glass.

Some are trying again American porcelain which would give good satisfaction if properly burned, that is with a firing lasting three hours or more instead of the rush firing done by the average decorator. There is no reason why this porcelain could not be used to advantage, if the manufacturers, who have more orders for their decorated tableware than they can fill, can be persuaded to sell their china in white. The black spots which have given trouble to decorators when they first tried American china are due to too fast firing. This china has a lead glaze and the oils used to apply the colors have a tendency to burn in the glaze if burnt too fast, thus causing black spots. American china manufacturers have no trouble with black spots because they fire slowly. Decorators can learn to do the same.

✕ ✕

The interest in glass is growing. Many dealers are already taking a stock of glass. By next fall we expect to see practically all dealers in china adding a line of glass to their china. We publish in this issue two illustrations of a few glass shapes on the market. As we said before we will be glad to have contributors submit designs for glass decoration with treatment in glass colors. But any old file of *Keramic Studio* will furnish abundance of glass designs, as simple china designs are also suitable for glass. Glass should not be overdecorated. The simplest decoration, as a rule, will be the most effective. The firing of glass is simply a matter of a little practice. Glassware decorated in a truly artistic way will sell easily. In fact several decorators who have just tried this work and are only beginners in it, write to us that they have no trouble in selling it well.

The important point is to know what kind of glass you buy. Different glasses will need different firings. Many decorators have been disappointed because their first fired glass collapsed in the kiln. Once you know how to fire certain makes of glass, always be sure that you get glass from the same manu-

facturer and, if you try a new make, experiment with it before risking a whole kiln of decorated glass.

✕ ✕

Mrs. O'Hara calls our attention to some inaccurate statements in a notice on her work, innocently quoted by Mrs. Anita Gray Chandler, in our June number, from an article in the *Art World*. Mrs. O'Hara was not born until after the Centennial in Philadelphia. The writer of the article confused the Centennial with the Chicago World's Fair. Furthermore Mrs. O'Hara never taught in Montana and has only been in that State once in her life.

✕ ✕

We hear with regret that the excellent little Magazine, the "School Arts Book" went under with debts of approximately \$25,000. Many other publications may have the same fate, as the war has hit publishers badly, especially Magazines with a limited circulation in special fields. *Keramic Studio* is facing the storm bravely and successfully. It has absolutely no debts, but the publishers and editors cannot afford to buy Liberty Bonds or anything else out of their profits, as there are none. We hope for the best, we think the war will be over sooner than many people think, probably some time this fall and after the war there ought to be a big revival of the china business. Meanwhile we ask our friends to do all they can to push the subscription list and we ask advertisers to support us, even if they do not expect big immediate returns. It is the interest of all, for the best way to help a revival after the war is to keep *Keramic Studio* alive.

✕ ✕

MY COUNTRY'S FLOWER

A Plea for a National Floral Emblem

(Extracts from *The Ladies' Home Journal*)

Allen Morgan Jones

THERE is one of our flowers that is peculiarly adapted to our requirements for a national emblem. Loved and admired by all; a beautiful, free-growing, native wild flower, blooming in red, in white and in blue, as well as in an infinite variety of other shades and colorings. In woodland and on lofty mountain we find her springing straight and slender in a very elegance of endeavor; friendly with her gayly nodding, saucy flower-bells; brilliant with her scarlets and blues and golden linings; daring in her quest of the most hazardous ledge on which to poise her dainty frame; growing most beautiful in the wild open places, but lending herself gracefully and cheerfully to adorn the cottage as well as the elaborate work of the landscape gardener. Provident, she lays by stores; charitable, she dispenses these; joyous, she disperses gloom. Her every grace is emblematic; her character is inspiring.

She was first given the Latin name *aquilegia*—from *aquila*, meaning an eagle—by Linnaeus, as, to his imagination, the base of her petals suggested an eagle's talons. When Doctor Prior gave her an English name he called her columbine—from *columba*, meaning dove—because her petals suggested to him doves around a dish feeding—a favorite design of early artists. Columbia, our poetic name, is not from the same derivation, but the eagle and the dove are our emblems of power and peace.

(Continued on page 73)

ANITA GRAY CHANDLER

PAGE EDITOR

7 Edison Avenue, Tufts College, Mass.



AT THE SIGN OF THE BRUSH AND PALETTE

*This is Ye Old Art Inn
where the worker of Arts and
Crafts may rest a bit and par-
take of refreshment.*

AUGUST seems to be the month for American women to close their homes and sojourn to some other part of the map than that particular spot where they have spent the preceding months. Some find relaxation in quiet country places by lakes or shore; others are attracted by the lure of larger cities than their own. New York, Chicago, Boston, Cleveland, Washington, each has its share of summer tourists eager to gather a store of information, impression and pleasure for the coming winter. Shops, parks, concert-halls, theatres, art-galleries and museums all contribute something to the whole. No doubt hundreds of *Keramic* readers will visit the larger cities this summer. Don't forget to drop into the art galleries and museums when you go. See as many professional exhibitions as you can crowd in between shopping trips and the movies. Your own work cannot fail to improve as a result. You will go home refreshed, your mind full of new ideas, and your fingers eager to take up the brushes again.

A fascinating collection of textiles, pottery, glass, and silver from Mexico is being shown by the Boston Museum of Fine Arts through the summer months. It is lent by Mr. and Mrs. Eman L. Beck, long resident in the City of Mexico.

The Cleveland Museum of Art successfully ended its first year on June 7. Mr. Frederick Allen Whiting, the director, was formerly secretary of the Boston Society of Arts and Crafts. Since the opening of the museum, according to the official report, objects of art and money gifts to the value of \$2,500,000 have been gratefully received. During the year it has been visited by 376,459 persons, averaging 1,032 on week days and 4,333 on Sundays. Needless to say, this is an excellent record which does not require the usual modification in such cases, "for a new museum."

In the thirty-eighth annual report of the Chicago Art Institute acknowledgement is made of the following gifts: the Bryan Lathrop collection of Whistler etchings and lithographs, about 400 in all; the Alexander A. McKay bequest of \$100,000, the income for purchase of paintings; and Mr. and Mrs. Frank G. Logan's gift of \$50,000, the income for prizes at Art Institute exhibitions.

The American Association of Museums met on May 21 and 23, in the American Museum of Natural History, and on May 22 at the Metropolitan Museum of Art, in New York City. One session of the meetings was mainly devoted to

reports on the ever increasing effort to utilize museum objects for the instruction of children in the history of civilization. These reports showed a vigorous extension of the work in New England and New York. Another session resolved itself into a discussion of the best methods of display in art museums. Still another took up the close connection of the museum and the artist, also of the museum and the art dealer. It was voted to issue during the coming year a small monthly publication called *The Museum News Letter*, devoted to the interests of all American Museums. The general editor is Mr. Harold L. Madison, Curator of the Park Museum of Providence. The art editor is Miss Margaret T. Jackson.

Miss Marie Lehr has been appointed Curator of Prints in the Minneapolis Museum of Art. Miss Lehr, formerly Assistant in the Print Department of the Boston Museum of Fine Arts was given a year's leave of absence last October in order to organize a Print Department at the Minneapolis Museum.



Tomita Pottery. 1850. Height 8½ inches. Fine fawn-colored clay, very light glaze. Overglaze decoration vigorously drawn in blue, purple and green. Cover perforated in flower pattern.

(Courtesy of the Boston Museum of Fine Arts.)

The graceful Japanese jar of Tomita pottery pictured this month, is very appropriate to the season. It is nothing more nor less than a mosquito-smoker! The Oriental beautifies his humblest pursuits. This jar is not a very early specimen, having been made about 1850, but is singularly beautiful as to line and decoration. The origin of the pottery at Tomita is unknown. However we know that it was abandoned in 1780 and re-established nearly fifty years later. The mark *Tomita* is very rare.

Anita Gray Chandler

AN APPRECIATION OF THE NEWARK SOCIETY OF
KERAMIC ARTS*Sara McCampbell*

AS the Ceramic world well knows, the work of the Newark Society has always been of a very high standard, but at no time in its history has it reached so splendid a plane of artistic development as now. Never before has the work been of such uniformly high merit.

No greater tribute could be paid Mr. Marshal Fry, who has directed the club for the past two seasons, than this wonderfully lovely and distinguished exhibition. That he has been able to inspire the workers with new vision, is strongly evidenced by the results shown not only in the porcelains and linens, but in the flower and table arrangements as well.

There is harmony in the whole without loss of individuality. There is character, without the bizarre; refinement, without insipidity, and a charm and dignity and happiness about the entire exhibit altogether delightful and satisfying. As one noted the carefully thought out linens, which in most cases accompanied the china, one could not help wondering if the members fully appreciated that they were being led, gently and wisely, into that bigger and broader field of "Interior Decoration." Surely no one could work long on lines expressed here in china, linen and glass and not continue his thought, to embrace an entire room and its furnishings.

One would not have the Newark Ceramic Society lose its significance and identity, but if, as time goes on, it extends its interests, more and more, in the "Home Arts," it will increase greatly in influence and power.



NORA FORSTER



MARSHAL FRY

NEWARK SOCIETY OF KERAMIC ARTS



GRACE CONDIT

MEDA CASPERSON



Mrs. Manning

Miss Lingley

Mrs. J. Waterfield
Mrs. Everitt Van Voris

Mary Harrison

Miss Ehlers

Fanny Clark

Elizabeth Suber
Ethel Wing

Mrs. F. L. Black

Miss Mosher

Charlotte Kroll
Plates by Helen K. Taylor

Miss Finn



Ends, half of design.

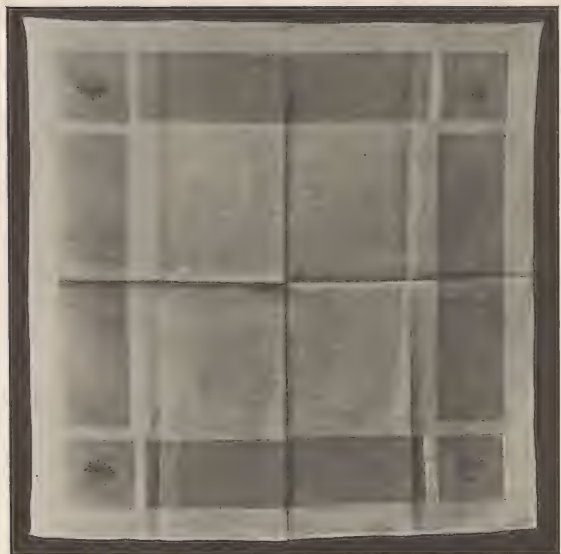


KATHRYN E. CHERRY - PAGE EDITOR
Marina Building, St. Louis, Mo.

TILES FOR WINDOW BOX TO BE DONE IN ENAMELS

(Showing both sides)

BANDS are Night Blue put on twice. Six inch tiles used for window boxes. Outline in Azure Blue enamel. Trunks are Grey Violet enamel. Foliage Oak Brown. Distant hills Lavender. Middle distance Leaf Green. Foreground Grey Green. Shadow on foreground Florentine No. 1. Flowers, vary them with Warmest Pink and Italian Pink. Dark on house Lavender. Light side Jasmine. Sky is Sand. Path, Silver Grey.



THE LINEN PAGE.

JETTA EHLERS - - - - - PAGE EDITOR

18 East Kinney Street, Newark, N. J.

AMONG the wealth of beautiful linens seen recently at the various exhibitions were many pieces decorated with wood-block printing. Very little of this has been used in the past few years and when one considers the simplicity of it and the small amount of labor involved it is to wonder why we have not turned to it long ago as it answers our purpose so well in the working out of simple table things. Only the simplest tools are required in the cutting and as linoleum or a prepared block has largely superseded the use of wood, the cutting of the pattern is not half so difficult as heretofore.

The most beautiful effects are obtained by the combination of embroidery with the printing. For instance the center of the floret may be embroidered, the leaves veined with a bit of bright color, or baskets and other motifs touched up in like manner. The whole effect is very rich and handsome and opens up a wide field for those of us who are trying to create beauty and keep to the simple life at the same time. Many questions have been asked as to the durability of the block printing. Any doubts on that score may be set aside for it stands repeated laundering and the colors hold for a long time. Some people "set" the colors before the first washing by soaking the piece in fairly strong salt solution for an hour or more. The cloth shown in the illustration is part of a set for a luncheon service. It is a yard and a quarter square and is made of a heavy soft oyster white linen. It is finished with a very narrow hem hand sewn. Bands of peach colored linen are applied to form a border. These are cut five and a half inches wide. The inset squares at each corner are the same dimension. This provides for the usual turn in of a quarter inch.

After carefully basting into place they are stitched on the machine using peach colors for the top and white for the bottom thread. The napkins of the set were cut fifteen inches and the applique consists of a square of the peach color in the center. The napkin is then folded to bring this square on the top. The little basket design with its very simple flowers is printed in soft pastel colors.

The basket is grey with considerable violet. The larger flower is grey blue, the one above it a low toned yellow and

the other a deeper pink than the linen. The leaves are a very soft grey green. The colors used are the ordinary tube oil paints and the medium is one part Japan dryer to three of turpentine. The dryer gives a little more tack to the paint and makes a more even print for that reason. The color is applied to the block by means of a brush, and to expedite matters one for each color where several colors are used.

Carefully measure just where you wish the print to be made and then place the prepared block and give it a firm stroke with a mallet or something of the sort. In the instance of the cloth illustrated such a humble thing as an old fashioned wooden potatoe masher turned the trick. If the paint has been properly applied and the right pressure given you should find upon lifting the block a clean cut impression. The color must be freshly applied for each printing.

The linoleum blocks may be purchased ready for use but if one is unable to get them a piece of heavy linoleum may be glued to a block of wood. Place it bottom side up on the block. There is another sort of block which I believe is made of a composition containing considerable cork. This cuts easily but does not make the clean edge that the linoleum does. One can really do a successful block by using a sloyd knife alone but the addition of one small slant wood carving tool to cut out backgrounds is a great help.

Make an accurate drawing of your motifs on tracing paper and paste it face up upon the block. Then with the sloyd knife which is very sharp cut around all the outline and then proceed to cut out the background. This will leave your design in relief. It is not necessary to cut the background down very deeply. In printing lay a piece of soft material over the table or drawing board under the piece to be printed. It is a help to fasten the work by means of thumb tacks so that it will not slip. In applying the color do not use it so wet that it settles around the edges of the pattern. A good plan is to have an extra piece of linen at hand and to make just the lightest pressure on it with the block first. This will remove any "puddles" and then the print may be made on the other piece with nice clean edges using a good firm stroke with the mallet. Several tryouts have to be made sometimes before a satisfactory print is made. It is better to go about it with extra care than to have a sloppy print.

A very successful table cloth and napkins shown with the Newark exhibition consisted of peach colored linen. Upon this were applied bands of deep ivory toned linen. The design was a small running pattern in soft grey printed upon the peach pollen linen just above the hem. The flower form was accentuated by embroidered dots of the peach color. At the corners were round silvered brilliant molds put on by means of snap fasteners and supporting tassels made of long narrow button molds and coral beads.

They really were a beautiful added touch of color to the cloth even though one "low brow" man talked with considerable sarcasm about their being so useful. It can easily be seen that very attractive results may be obtained in this way.



BOX IN SATSUMA (Color Study)

M. Janie Launt

TREATMENT developed in enamels. For light spots on front wings, eyes and antennae use Orange; on back wings Orange Yellow. The dark spots on the front wings of the butterfly are Blue Green and Blue, with Blue head. The body markings are Blue Green. The body and back wings are Grey with a touch of Orange, the border around the edge of the box is of the same color.



TEA SET, MARSH MARIGOLD MOTIF—HENRIETTA BARCLAY PAIST

(Treatment page 64)

MRS. HENRIETTA BARCLAY PAIST - PAGE EDITOR
2298 Commonwealth Ave., St. Paul, Minn.

OUR "PREPAREDNESS"

THIS is the season for study and recuperation for those who are tied to the busy routine of the studio during the nine winter months. Also for the student who has been busy learning the technique, the actual work of producing the finished product.

The Exhibitions are over, and our thoughts are turned forward toward those of next fall and winter and our desire to show something different and worth while will lead us in many directions for inspiration.

As to objects for decoration we have already been forced to turn to the products of the potteries and glass factories. There is an abundance of this former which furnishes practical material for experiment. Glass furnishes possibilities in etching—gold and enamels—but in this field it is to be hoped that the decorators will exercise great restraint. Here even more than on china simplicity is desirable. While this is the season for study in the fundamentals of design, for gathering materials for design, for the study of the principles of design, in fact it is the season of *preparedness*.

We can visit the Museums, the Art Galleries and Art Libraries, the woods and the gardens, make drawings of

plant forms—fill portfolios with these and memoranda of color schemes found in nature.

In years gone by we have hied us to the large studios and have copied under supervision the work of the successful teachers and in the fall have returned home with our spoils and exhibited them to admiring followers. We have depended too much on this sort of inspiration to attract pupils to our studios in town. We have grown in spite of these methods rather than because of them. We have come to see that originality, individuality, counts. We need more leaders. We need more to recognize our own possibilities. We live under a Democracy and are units in a grand scheme. Each has his possibilities and each his opportunity to make himself heard. There is more good talent latent or unrecognized than there is in the limelight. Do not ignore what the leaders are doing but search for the sources of their inspiration and develop your own latent powers. Education means to draw out from within, not to cover with a veneer or even to inoculate. The unusual stress of circumstances calls for unusual exertion on our part. The demand for the new, the unique, calls for original production. This is the season to study fundamentals, collect our material, experiment and develop something which shall be all our own. If necessity is the mother of invention, the next few years should develop a host of inventors and inventions along new lines.

TEA SET—(Page 63)

Henrietta Barclay Paist

THIS little unit can be adapted to any plain shape and is to be carried out in green and yellow with white ground. The single flower units are for top and base of handles and for cover's handles. The creamer calls for three units, the sugar bowl two or four and the teapot five including the spout. The bands are to be in green (flat or enamel). There is a scarcity of shapes in white china but many lovely little sets can be found in pottery from the various factories in lovely soft blues, yellow, green, brown and rose tints. These can be decorated in relief without outlines. These sets usually have the tea tile to match and the little unit shown can be applied in the center.

PROVERBS FOR THE CHINA DECORATOR

Henrietta Barclay Paist

A bird on a vase is worth two in a tree—(especially if the vase is Satsuma and done in enamels.)

It's a wise designer who knows her own design after the china painters have juggled with it.

Learn to make your own designs and it will follow as the night the day—you'll not be tempted to copy those of others.

A china decorator is not without honor except in her own Club and among her own Club members.

A piece of china *whole* is worth a dozen *cracked*.

It's as hard for the china painter's ethics to stand the fiery test as for her products to go through the hands of the "hired girl".

A married artist has to be as agile as a Swiss bell ringer.

Better is a dish with no decoration than one covered up with bad ornament.

China painters indulge too much in that sincerest form of flattery.

As the work is performed the jury is inclined.

Don't count your prizes before they are awarded.

The prizes fall to the just and the near-just.

Hell hath no fury like the unlucky exhibitor at the State Fair.

None but the fair deserve the prizes.

Wrong names on large vases are often seen in public places.

The sauce for the Gander is served in a dish which was painted by the Goose.

As long as the kilns hold out to burn, the vilest china will return.

The china painter paints china though no buyer persueth.

It is not nearly as hard for a china decorator to get into the Kingdom of Heaven as it is for her to break into an established Art Society and the chances are that she'll feel more welcome in the first mentioned place—because Heaven is sure of its reputation and can afford to be a *bit lenient*.

All of the arts may constitute one big family but until recently china decorators had to furnish the dishes for the rest of the family to eat on and eat their meals in the kitchen and then wash the dishes afterward. It is only of late that they've made up their minds that they ought to eat with the rest of the family and are studying company manners so that the family won't be ashamed of them.

FLOWER MEDALLIONS (Page 65)

Adeline More

NUMBER 1—Apple Blossoms—Green leaves are Apple Green, Brown Green, Shading Green. Stems Violet and Blood Red. Flowers Pink and Yellow for Painting.

Number 2—Rose—Paint rose with Pink shaded with a little Mauve. Leaves are Yellow Green and Copenhagen Blue. Basket is Grey for Flesh.

Number 3—Chrysanthemums—Leaves are Shading Green and Apple Green. Flowers Yellow for Painting, Yellow Brown and a little Brown Green.

Number 4—Forget-me-nots—Leaves Shading Green, Apple Green. Flowers Turquoise Blue, Banding Blue. Centers Yellow, a touch of Yellow Red. The buds have a little Pink in them.

Number 5—Hawthorne—Leaves Yellow Green and Yellow shaded with Brown Green and Shading Green. Flowers are Pink. Centers Yellow for Painting and Yellow Brown.

Number 6—Asters—Leaves Brown Green, Shading Green and a little Yellow Green. Flowers Mauve and Banding Blue. The palest ones are Turquoise Blue.

Number 7—Rose—Leaves Brown Green and Yellow Green. Flowers Yellow for Painting, Albert Yellow, Brown Green. Centers Yellow Brown and Yellow Red.

Number 8—Nasturtium—Leaves Shading Green and Apple Green. Stems Mauve and Blood Red. Buds Carnation and Yellow Brown. Flower Yellow for Painting and Albert Yellow, touches of Blood Red.

Number 9—Violets—Leaves Apple Green and Yellow Brown, Green and Shading Green. Stems Mauve and Brown Green. Flowers Turquoise Blue, Mauve and Banding Blue. Centers Yellow and Yellow Red.



Louise McDougall

Annie V. Lingley

Miss Kroll
Mrs. J. WaterfieldMrs. Wm. T. Woodruff
Annie Payne Mrs. J. WaterfieldMiss Ehlers
Marguerite Cameron



FLOWER MEDALLIONS—ADELINE MORE

(Treatment page 64)



BIRD DESIGN FOR TILE—MAUD M. MASON

MAUD M. MASON - - - - - PAGE EDITOR

218 West 59th Street, New York City

BIRD DESIGN FOR TILE

THE bird design for a tile would be effectively developed in lustres, by first toning the tile with a rich golden brown lustre and firing it before painting on the design. A good tint for this purpose would be equal parts of Brown and Orange lustres thinned with a little essence, painted on very evenly with a large shader or padded. After the design is traced, outline the pattern with a delicate ink line just inside of the light spaces, as few lines as will serve as a guide, as the lustre must not go over them. Then carefully clean off the greasy tracing and paint all the darks with copper lustre.

Lustres on these soft tiles require a very light firing. Tiles treated in this manner would be very handsome around a fire place giving a very sparkling and glowing effect as they reflect everything near them.

A color scheme in enamels would also be effective. For this purpose use the Mason soft enamels. Dark Blue for the darks—Lavender Blue plus equal parts of White for lights.

Another Scheme—Black Enamel for the darks, with Emerald Green and Citron Yellow distributed in the bird and wing forms.

IN REGARD TO THE CHINA SITUATION

WHILE some of our workers are experiencing difficulties in obtaining the French and German wares to which they have been accustomed, this fact need not prove to be a source of inconvenience or trouble, as it brings to our attention the possibilities of other wares such as the Japanese and wares of home manufacture. Of the latter I have used many of the large bowls as well as smaller pieces most successfully and although they are heavy, they are usually simple and interesting in form and take both enamels and lustres satisfactorily. As their glaze is soft, they require only a moderate firing. It is always well first to experiment with a small piece in a simple design, in order to acquaint oneself with the possibilities of the glazes before attempting a very elaborate decoration.

In my class at the Fawcett School some of the most interesting pieces decorated this year have been a group of common yellow cooking bowls bought for ten cents at a five and ten cents store. They were good in form and lovely in color, being a beautiful tawny yellow and when decorated in simple designs in black and brilliant colors in harmony with the character of the bowls, they made very interesting pieces.

A very amusing story was told me of the purchase of these bowls. The saleswoman in the shop thought the first purchaser was decidedly over fastidious in the selection of her ten cent bowl, but when a second purchaser happened in and

was equally fastidious, and then a third, and a fourth, and fifth, etc. she became convinced that the young women of Newark had gone quite mad over yellow bowls. These bowls proved real joys however and are very stunning as receptacles for fruit.

Tea sets, breakfast, lemonade or water sets may be obtained in Japanese wares in a variety of colors ranging from an ivory to deep yellow, grey blues, violet etc., all of which may be made most decorative and charming. I have found these wares fire most satisfactorily and are splendidly adapted to soft enamels. Tea sets, cups and saucers may be obtained in the grey crackled ware, as well as fine vases in all sizes. Every one knows of the good things to be had in Satsuma, many beautiful lamp jars and bowls as well as table ware. The Sedji ware will never lose its charm. I have recently seen a set with rose enamel dominating the color scheme which was most interesting. White enamel can also be introduced with good effect on many of the colored wares. The use of all these wares lends variety to our work and it is always an added satisfaction to make the best possible use of the thing at hand.

These colored wares are very suggestive and compelling in working out color schemes in table decorations and suggest the use of some of the same color in table linens in combination with either white or some light toned linen harmonizing with it. Such linens must be daintily made by hand to be thoroughly refined. Bands may be joined by a filet crochet or more simply done with very dainty stitchery. Such linens if not exquisitely made may easily become common and ordinary. We must exercise restraint and good taste here, for is anything more indicative of the gentle-woman than her household linens? We must not however lose sight of the fact that our table linens should be in accord with our wares and with the surroundings. Simple linens in harmonious

colors used with these wares and simply decorated, are most satisfying, but we must not stop there, we must also meet the need for more elegant wares and surroundings by the use of richer textiles and decorations.

So it behooves us not to be discouraged over the present situation, there being no need for such discouragement, but take advantage of whatever presents itself that is good in form or color and suggests an artistic and useful purpose.



SOME GLASS SHAPES FOR DECORATION

Candle sticks and flower bowls in ebony, white, green and blue.

From the Cambridge Glass Works



ANSWERS TO CORRESPONDENTS

M. C. K.—Will you kindly tell me the correct coloring to use on a mulberry Seji Porch Set in O'Hara enamels? I have adapted two designs from the April K. S. and the same coloring could be used for either (?) If I use black enamel line in the border must it be used also somewhere in the design in center of plates?

We are not familiar enough with the colors to be able to give you the names, Mrs. O'Hara would probably be glad to give them to you. Black, yellow, a little bright green and a deeper shade of purple would go nicely with the ware.

2. The black will depend on the design, it usually gives a better balance of color to have it in the design also.

B. H.—I painted a breakfast set in La Croix's Delft Blue. I used only that color on the set, it came out alright, seemed to be fired enough, but she used the plates to serve salad and lemon and the acid changed the color and seemed to take the paint off. Can you tell me the trouble and what can I do with the china?

The color was evidently under-fired. If the color cannot be patched by painting it on, it could be oiled and the dry color dusted on.



There is a new book just out that you will want to read if you are really in earnest about your china decoration. It is Edward Potter's *Douris and the Painters of Greek Vases*, (E. P. Dutton & Co., N. Y.) It is an excellent history of Greek vases, their decoration and the sources of inspiration. The illustrations are unusually beautiful.



VARIOUS SHAPES TABLE GLASS FOR DECORATION

From the United States Glass Co.



MRS. VERNIE LOCKWOOD WILLIAMS - PAGE EDITOR
University of Pittsburg. Home Studio, 52 W. Maiden St., Washington, Pa.

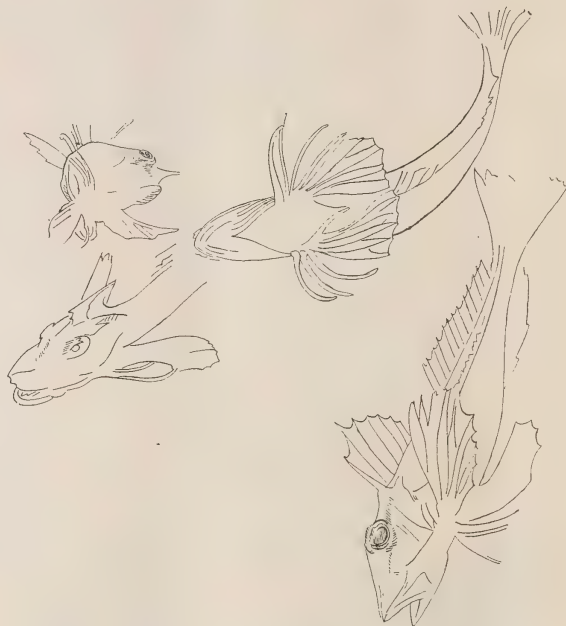
BORDER DESIGN

THE motive for this design was the outline drawing of a fish. The unit is repeated six times on a six inch Satsuma jardiniere. The body of the fish, dark blue enamel. Large fins, grey green, striped with red, also the dark portions extending below the stripes. Smaller fins above are brighter green enamel. Upper fins and spaces over eyes, a greyer blue than the body. Band at the top, gold, red, green or dark blue enamel; those at base, dark blue. Eyes red. Middle portion of the body and space between fins, yellow brown. Tea to desired tone. Any color treatment desired may be used.

SHORT CAKE SET, STRAWBERRY FLOWER (Page 69)

Albert W. Heckman

FLOWERS are a very light Lemon Yellow. Buds are Albert Yellow and dots in center of flower are Yellow Brown. Leaves are Waterlily Green and bands forming structure of design may be painted in with Green Gold and outlined with Moss Green or they may be dusted with four parts Glaze for Green and one part Waterlily Green.

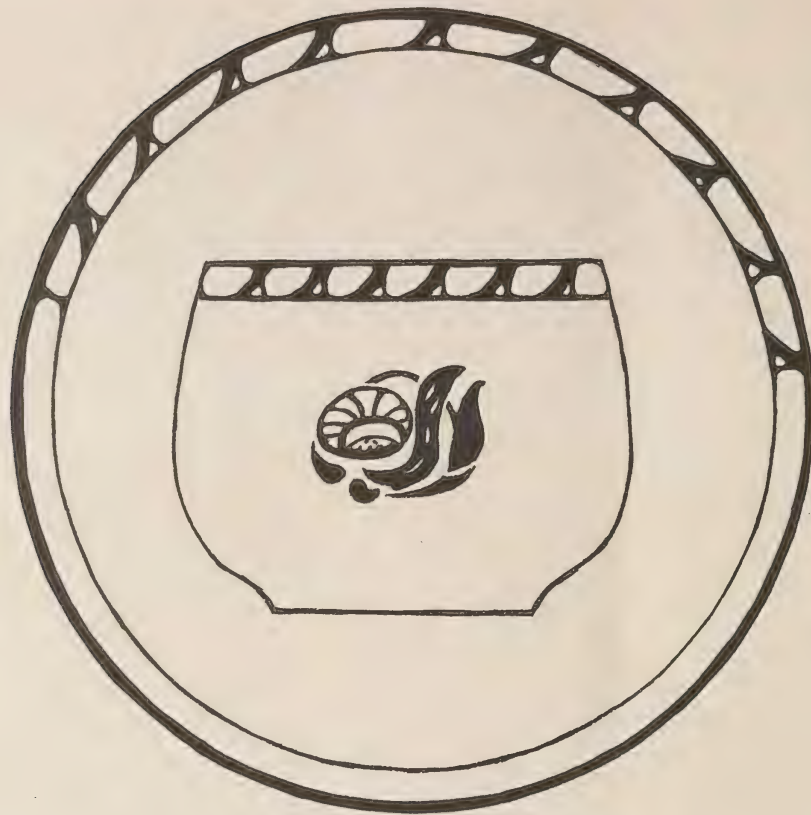


FULL SIZE SECTION



SHORT CAKE SET, STRAWBERRY FLOWER—ALBERT W. HECKMAN

(Treatment page 66)



CUP AND SAUCER—ELISE W. TALLY

BEGINNERS' CORNER

JESSIE M. BARD - - - - - PAGE EDITOR
Dickinson Seminary, Williamsport, Pa.

CUP AND SAUCER

TO be done on Seji ware. Design in borders and stems in medallion are Green Gold. Small light space in borders and outline of flowers are Black Enamel. Large light space in border and leaves in medallions are 3 Grass Green and 1 white enamel. Outside petals of flower are Citron Yellow. Large center space is Orange No. 3.

* * *

BREAKFAST SET (Page 71)

DIVIDE the plate into 12 parts. To find the center of a plate, take a narrow strip of paper and measure the width of the plate, fold this in half and lay the paper horizontally on the plate and place a small ink mark on the plate opposite the half mark on the paper. Hold the plate in the same position and divide the plate on the opposite direction or vertically, place a mark opposite the half mark again and where the vertical and horizontal marks cross is the center of the plate. Make a tracing of the entire center design and one section of the outer edge design. Transfer the design to the plate according to instruction in previous lesson. Oil the dark grey tone with Special Medium and dust with Grey Blue. Oil the light tone in the flowers and dust with 2 parts Cameo

and 1 part Peach Blossom. Clean off all the color from places where it should not be and paint the black tones with Green Gold.

* * *

TAKING LESSONS

Ethel Naubert Hamilton

IN arranging to take lessons in china painting (or any other lessons for that matter) aim to be at the studio promptly at the lesson hour. Have you ever waited any length of time for a person? Then have some regard for your teacher. There is nothing that I know of that will give a lesson a poorer start than to have pupils straggle in at their own convenience. I am sure your teacher is never late.

Then be sure to bring your own materials—don't depend on anyone else to bring your paint-rags, silk padder, brushes, turpentine, etc. Don't tell all your troubles to the art class or monopolize the conversation. Some teachers ask pupils to refrain from talking in class except when the subject relates to china painting or subjects closely related to it. This is undoubtedly the ideal system.

Always look for the beautiful in everything. If you find any good colorings in branches of fruit, vegetables, flowers, leaves, etc., bring them to class. Study tapestries, wall-paper, carpets, pictures, cloth, and such diversified subjects for color effects, form and suitability. After finding out the combinations that are most pleasing to you, aim to carry them out on your china. Bring your ideas to your teacher and she may be able to work out a beautiful design for you. Give her big

bunches of flowers often and see how much faster the lesson time goes.

Now we come to the difficult part—the payment for lessons. Charges vary in different localities but a dollar a lesson or six lessons for five dollars (payable in advance) is a moderate price. Before lesson time, inquire of your teacher what her price is and pay her when she desires you to. Some teachers like settlements made at the close of each lesson; this system does away with bookkeeping and the sending of bills. I have heard of people paying twenty-five cents for an afternoon's lesson and I have also heard of people who pay but ten cents for a gold (?) ring.

Don't blame your teacher for everything. Most students seem to think that the firing of their china will cover any or all of the mistakes they have made, or that the firer, as she puts

her best efforts into the kiln, can wave a magic wand and accomplish the same result. This is an erroneous idea. All mistakes should be corrected *before* the firing, not *after*.

Be careful not to copy everything you see made in the class. At one time I had five pupils making marmalade jars in oranges all *exactly* alike. This is as tiresome to the pupils as it is to the teacher. Be sure to leave on time. If you are taking a three hour lesson, go when your time is up. If you try to rush part of your work, you will only spoil it, as you will most likely be tired. "Haste makes waste."

Points Covered

- | | |
|----------------------------|-------------------------|
| 1. Promptness. | 5. Pay on time. |
| 2. Own Supplies. | 6. Don't blame teacher. |
| 3. Keep on the subject. | 7. Don't copy. |
| 4. Study color, form, etc. | 8. Leave on time. |



BREAKFAST SET—LOLA ST. JOHN

(Treatment page 70)



PANSY PLATE—MAY E. REYNOLDS

MAY E. REYNOLDS - - - - - PAGE EDITOR

116 Auditorium Building, Chicago, Ill.

PANSY PLATE

FIRST Fire—Outline the flowers in outlining ink. The design is outlined in Paris Brown, and the lines and bands are also in Paris Brown. Paint pansies in Violet, and a touch of Best Black, Yellow Brown in centers, the light pansies are in Lemon Yellow, Albert Yellow, Violet of Iron, and Best Black in centers. Leaves in Empire Green with a touch of Violet, lay in background of the flowers in Green Gold.

Second Fire—Dust on the tint over the design with Lavender Glaze using the Special Tinting Oil to dust it on. Pansies are retouched with same colors used in first fire, put on Green Gold in background of flowers. This design can also be done in enamels.

* * *

I AM writing to everyone urging them to subscribe for the magazine if they are not already subscribers, as I think that such an earnest effort as the magazine is making to keep painters interested in the work, the manner in which you are going conscientiously on, and even getting out each month a finer and more interesting *Keramic Studio*, should be appreciated, especially in view of the present conditions and times. All should join with you in making this year, the *season of 1917*, the greatest year in the history of china painting. I think that such a thing could easily be done, as with added stimulus, the very fact that china is not so plentiful as formerly should add new zeal, and a desire to overcome obstacles. If each individual china painter should make up her mind resolutely to do better, and more work, and to interest more pupils in her neighborhood, this could easily be accomplished. When everything is too plentiful, and times are too prosperous it leads to a certain apathy, and people do not make that strenuous effort to accomplish big things, so that the very fact that there is an obstacle to overcome should be the slogan for *new and renewed effort*, which would, if all the decorators pull together, make the year 1917 a record year in this work. I know this has already been accom-

plished by a number of music teachers who have joined their forces and in several cases incorporated here in Chicago, and are having *bigger classes than in the past* and will succeed, indeed have already, in interesting more students to take up the work. Music is very closely allied to painting, and the two go hand in hand so that decorators if they band together can accomplish the same results. Now that many say times are not so good there is more reason for young women, and older women too for that matter, people who will be left to support themselves, to look to it that they learn something practical like the decoration of china which, while homes exist, will always be an every day necessity, and a commodity that being breakable and fragile needs constantly to be replaced. There is no more sensible, useful, or necessary study that any woman can take up than the decoration of china, nor one which she can pursue more pleasantly and profitably than china painting. There is more room in the country for good painters than ever before, and all we need are earnest workers who will strive to do the best work that is in them. Never before has decoration not only of china and pottery, but textiles, etc., been so appreciated, and in fact if we look around us we will find that this is the age of decoration, and that foremost in demand and profit, on account of its general constant use, is *china painting*.

The musicians here incorporated companies so that several teachers could pay the rent of one studio, and in this way cut down expenses, then they have a central office in the same building where they have a secretary, and advertising force who are constantly looking up new students; one office of this sort is supported by probably twenty or more music teachers; in this way they all have more pupils and their expenses are not as much as formerly, in fact they are doing better than ever before. You see by all making a strenuous effort what is possible to be done; the china painters in every city could band together and do the same, or at least have meetings so that they could buy china in partnership, and by buying in larger quantity could probably get a better rate, and by getting up exhibits and displays of china, create interest in good work, also by having bazars where the china could be sold they would find a ready sale if the matter were taken up seriously.

MY COUNTRY'S FLOWER

(Continued from Editorial page)

The columbine's flowers are composed of five petals, like tiny cornucopias, suggesting our horn of plenty, and hers deserve that name also. Some have called these liberty caps; and as she is a little goddess of liberty, it is a pleasing conceit. There are five sepals forming a star about her winsome face, which suggests our star of destiny.

She has been called a coquette; but her charming coquetry is for her friends, the bumblebee and the scarlet-throated humming bird, her real benefactors. For them she wears her most brilliant colors, and they in turn bring her the golden pollen in exchange for her nectar stores; no idle play, but reciprocity in its fullest sense. She cannot be called bold, for she seeks the wild places for her habitat. Where other flowers would die, we find her poised, like some brilliant bird, subsisting on little except air and sunshine. She is a flower of the sun, and it has been said that she was a favorite of the lion, the sun-emblem of the ancients.

There are many beautiful varieties of the columbine the world over. But three are distinctly American: the red, *aquilegia canadensis*, found most commonly in the eastern and central sections of the United States; the white, *aquilegia alba*, found in the extreme Western states, eastern California and parts of the Rocky Mountains; the blue *aquilegia carulea*, growing in the Rocky Mountains. This variety is the State flower of California.

She has found her way into heraldic blazonry—her red for magnanimity, her white for innocence, her blue for loyalty.

Spenser, Chaucer, Shakespeare and many other poets have paid her homage.

There is a deep reason for adopting a flower that shall be known as the floral emblem of the United States of America. What are we doing in the arts and crafts for posterity that is purely national?

How the nations of yesterday lived, what they believed and what their aspirations were are largely conjecture; but what they did with their hands—the work of their arts and crafts—has survived; out of stone and marble blocks, with crude tools, but skillful hands and inspired souls, they made some beloved flower to blossom with such exquisite grace that it became a part of their country's history.

Why have the lotus and the acanthus reigned supreme in architectural ornamentation since some sculptor dreamed them into inspiring forms of beauty and mathematical strength? Because the fitness and symmetry of their forms are especially fine in supporting and capping the columns used in imposing architecture; because lesser adaptations of these same units are equally pleasing in interior decoration.

We should encourage architectural ornamentation which is national in expression in our imposing edifices. By them we may be immortalized. I believe this can be accomplished by adopting a national floral emblem for the United States—one that cheers us by her beauty, stimulates us by her character, and inspires a spirit of patriotic pride in our ornamental endeavor. To this end I present Columbia's Floral Gem, The Columbine.



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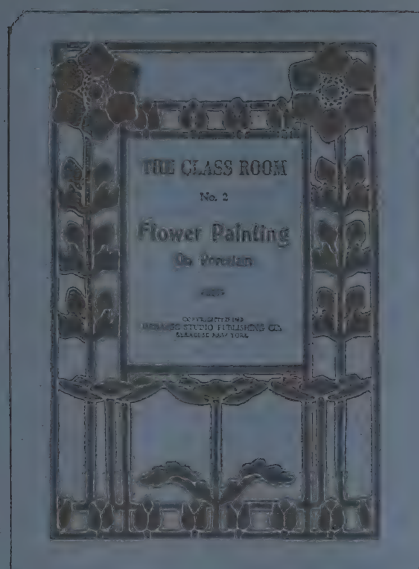
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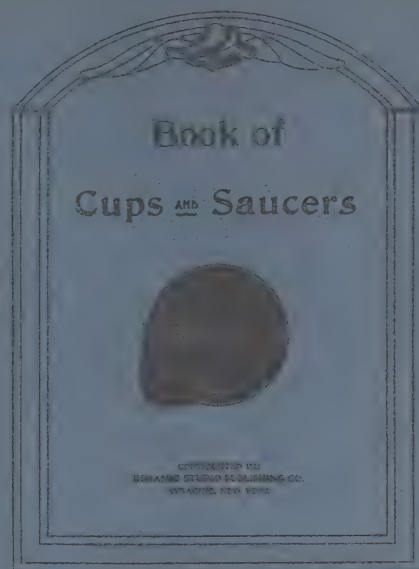
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CONVENTIONAL FLOWER MOTIFS—VERA STONE

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KERAMIC STUDIO

Vol. XIX, No. 5.

SYRACUSE, NEW YORK

September 1917



If we are not mistaken there are signs that the Great War may end sooner than military experts have figured, probably some time this fall or early winter. Anyway let us hope that it will, and let us begin to look at conditions, not as they are now, but as they are likely to be after the war.

One great, big fact stands out. After the war the world will be burdened with an enormous debt and heavy taxes. We will not be as badly hurt as the Europeans, but we will have our share of the damage to repair. This burden cannot now be avoided, but it may be lightened by a better organization of business. We must discard our old and foolish conception of democracy as a social organization in which the individual may do as he pleases, and of business as a means of getting the best of the other fellow and filling our pockets with *his* money. The result of this policy is that a few have their pockets full, and many barely scratch a living.

Fortunately the end of the war will mean the beginning of a new economic era. Extreme individualism must go. The soak-the-public and beat-the-competitor policies must go. There must be co-operation, help and good feeling, where there was harsh competition, greed and jealousy. This applies to small just as well as to big business. It applies to the china decorating business as well as to the big industries.

In the August *Keramic Studio* Miss Reynolds called attention to the good results which some Chicago music teachers have obtained by forming a co-operative Society to secure lessons, instead of following the old method of hunting for pupils individually, and she was wondering if china decorators could not help each other in some similar way. They certainly can do it and should do it.

We have in mind the establishment of Clubs all over the country, in all towns which are important enough to gather a substantial number of members. These should be real Business Clubs, quite different from the various ceramic societies in vogue until now. These Societies have done excellent work in raising the standard of good decoration and should continue this good work. But they are exclusive, only the top notchers can get in, and, however invaluable their campaign of education in good craftsmanship may be, they do not help practically and directly the average china painter in her business, in finding a market for her work, in buying her supplies, etc.

The new Clubs should be run on a business basis. They should be incorporated so that members will not be individually responsible in case of losses. Each new member should become a stockholder by the compulsory purchase of one share or more. Annual dues should be substantial enough to allow paying a salary to a manager, renting a place for the display and sale of china, etc. These details should vary in each Club according to conditions and location, and Clubs should not be too numerous, as in very small places they would not be practical and the smaller the membership would be the smaller the chances of success. Decorators in small towns should join the Club of a neighboring large town.

There are innumerable ways in which the Clubs could be

of benefit to their members, besides helping them to buy supplies and sell work. One would be to secure at regular intervals the services of the best teachers in the country for a short period of practical lessons. They could afford to pay these teachers well and it would be in the end a saving to members. Think of the waste of the present system when a decorator has to travel from Florida or Oregon to Chicago or New York to get a few high price lessons from a well known teacher, and think of the many students who cannot afford this big expense.

Another point. A strongly organized League of China Decorators would have eventually something to say about the china which is supplied to its members. Decorators who try to do art work, better work than commercial decoration, should have the best wares available. In present conditions they have the worst. European and Japanese potteries unload on them their seconds which they would not use themselves. American china manufacturers are also willing to let you have their seconds which you may find at department stores and elsewhere, but they are not interested in making good china specially for amateurs. As one china maker told us once: "I know that these decorators use a lot of china from Europe now, but what do they do with it, where do they sell it, I do not see it anywhere, it is not a business." There is some truth in that statement. With a substantial organization of their business, china decorators would soon be in a position to promote the manufacture of an American china having the qualities of the best European wares and free from imperfect pieces. Just now the task is hopeless.

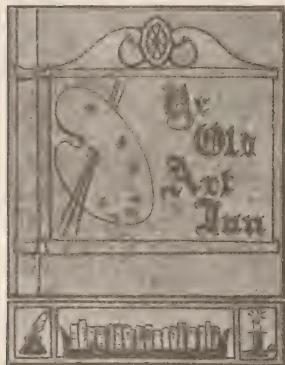
As the motto of the Clubs would be "Help others and you will help yourself," they should not confine themselves exclusively to the interest of their members, they should be in touch with each other, each Club being only a cog wheel in the general scheme of a Cooperative League of China Decorators. In order to accomplish this, *Keramic Studio* would gladly open its columns free to the Clubs, for correspondence, suggestions, information of all kind about details of management, business innovations, etc. In exchange for this some arrangement should be made which would insure a direct and effective support of the Magazine. *Keramic Studio* cannot prosper unless the china business recovers from the blow struck by the war and is reorganized on a more efficient and businesslike basis than it has been so far. On the other hand, although we do not dare to say that the china business could not live without *Keramic Studio*, all will agree that the disappearance of the Magazine would be another serious blow added to the disorganization caused by the war. *Keramic Studio* needs the china decorators and we are vain enough to say that china decorators need *Keramic Studio*. Let us help each other.

With the effective support which we think could be given *Keramic Studio* by this scheme of Co-operative Business Clubs, it would be possible for us to improve and broaden the Magazine, to make it more helpful than it has ever been. We have had for a long time many ideas and plans in mind, which the recent decline in business has nipped in the bud, but which we have not given up. However we must first know what conditions will be after the war and we must see if the women decorators of the country are capable and willing to help revive the business by making it more efficient than it was before the war.

(Continued on page 77)

ANITA GRAY CHANDLER - - - PAGE EDITOR

7 Edison Avenue, Tufts College, Mass.



AT THE SIGN OF THE BRUSH AND PALETTE

*This is Ye Old Art Inn
where the worker of Arts and
Crafts may rest a bit and partake
of refreshment.*

THE City Art Museum of St. Louis, R. A. Holland, Director, is gradually acquiring an unusually good permanent collection of paintings, textiles, tapestries, bronzes, ceramics, prints, and furniture. The annual report states that it ranks fourth among institutions of its kind in the United States. The museum has spent \$27,550 for paintings, \$4943 for prints, \$21,263 for bronzes, ceramics, and marbles, and \$29,701 for other art objects. The attendance has increased about 32,000 within the last year, indicating that people are aware of the benefits to be derived from the institution.

The Worcester Art Museum is exhibiting its recent acquisition of eleven Sargent water-colors made in Florida last winter. It will continue until October 1. The titles are suggestive of the subjects: "Bathers", "Muddy Alligators", "The Palms", "Shaded Paths", "Waterlogged Boats", "The Pool", "The Basin", "Boats at Anchor", "The Terrace", "The Interior Court", and "The Cloisters." The museum has also come into possession of some portraits by Thomas Sully, the favorite portrait-painter of Queen Victoria. He was born in 1783 and died in 1872. The Boston Museum of Fine Arts owns the most popular of all his works, "The Torn Hat" which represents a fresh-faced little boy wearing a much-the-worse-for-wear hat of yellow straw. The original study for his famous coronation portrait of Queen Victoria, the very same we had in our English Histories at High School, is now at the Metropolitan, bequeathed several years ago by the painter's grandson, Francis T. Sully-Darley. The Minneapolis Museum has four of his paintings.

Mrs. W. B. Thayer has given the nucleus of a collection for an art museum to the University of Kansas in memory of her husband. The gift is permanent providing the University secures a suitable gallery for the collection within three years.

Allan G. Newman was awarded the \$500 prize for a valor medal in the competition held by the National Arts Club.

Henry Turner Bailey of Boston will begin his duties as dean of the Cleveland School of Art in September.

The Minneapolis Institute of Arts is the recipient of a most important gift from Charles L. Freer of Detroit. There

are 178 objects in the collection, all of great value to the student and art-lover, including a large group of fragments of Near Eastern pottery, paintings by Japanese artists with dates from the thirteenth to the early nineteenth century, Japanese pottery, a number of Syrian, Persian and Indian tiles, Chinese jewelry, and a great many Eastern wares which illustrate various types of glaze and decoration.

"Daniel S. Fox of 141 Milk Street, this city, has started a nation wide movement to induce artists to save all the old paint tubes and other lead and tinfoil for the Red Cross. He also urges that sculptors should not throw away their lead wire." —*The Boston Herald*. There's safety in saving.

Louis Raemaekers, the Dutch cartoonist who has gained lasting fame in this war, has come to America to work because he feels that he can do more good here with his pictures than anywhere else. In London he was feted as one of the heroes of the war. It is to be expected that his reception here will be no less cordial, since his work when exhibited last autumn in New York and Boston created a sensation.



One of the daintiest Japanese types decorated with the cherry blossoms.
(Courtesy of the Boston Museum of Fine Arts.)

It has been decided to establish an East Side Art Center in New York as a result of the successful exhibition of the People's Art Guild held this summer in the Forward building.

St. George, Staten Island, N. Y. is to have an art museum, according to the latest plans, for the local Association of the Arts and Sciences.

Dr. Christian Brinton, the art critic and writer, has been given the decoration of a Knight of the Royal Order of Vasa by the King of Sweden in recognition of his services in connection with the recent exhibition of Swedish art. It was partly through Dr. Brinton's efforts that the Zuloaga paintings were brought to America last Fall.

The annual exhibition of the Hingham Arts and Crafts Society took place this summer in the Episcopal church in that quaint and interesting little town. The Society which is about sixteen years old, makes an effort to keep alive the arts and crafts for which the place was well known a hundred years ago. As usual the basketry work was especially good.

Anita Gray Chandler

MRS. HENRIETTA BARCLAY PAIST - PAGE EDITOR
2298 Commonwealth Ave., St. Paul, Minn.

VEGETABLE MARROW MOTIFS

THE drawings and units shown this month are of the vegetable marrow—a variety of gourd, or *squash* as they are known in this Country. The flowers, fruit and leaves are extremely decorative suggesting endless possibilities for design. The color of the flower is yellow or bright orange. The calyx or embryo gourd is at this stage of course green, but the natural coloring need not be a limitation when using a conventionalized drawing for decoration. Either of the two drawings is so formal that any color scheme may be used. These units may be adapted to almost any use by enlarging or reducing and repeating either with or without connecting bands or abstract lines. They can be treated flat with outlines or in relief according to the demands or logic of the situation, the use to which they are to be put. These things can be left to the individual choice. The things which count are the drawing, the technique and the proper placement.

(Continued from Editorial page)

We think it can be done, and with this in mind we are launching the idea of the new "Business Clubs." What do

you think of it? Write to us, we will publish all suggestions and comments which will seem to us valuable.

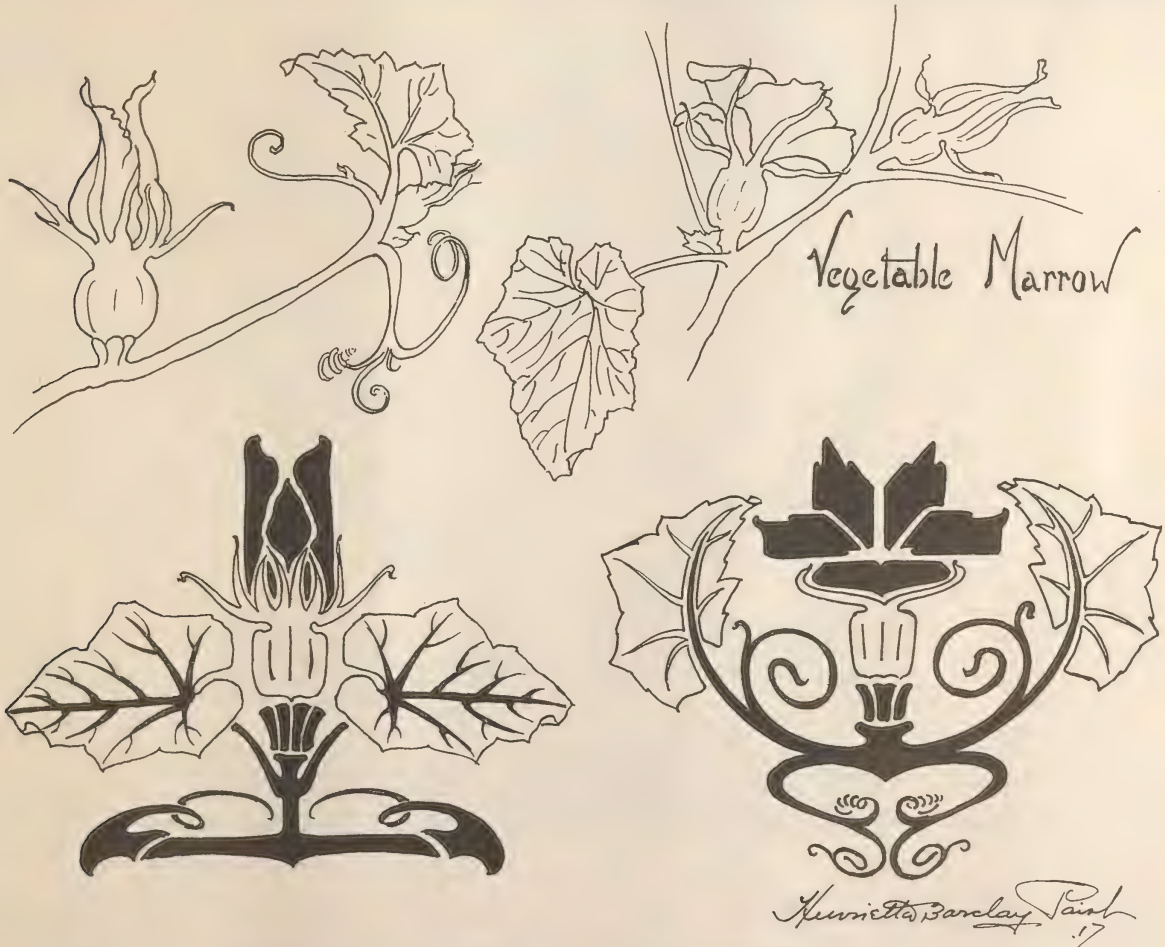
We would like especially to receive ideas and suggestions on the following two points:

1. How should the capital be raised which is absolutely necessary to insure the growth and development of the Clubs? What should be the annual contribution in a Club of, say, 100 members?

2. How could the Clubs give a direct and effective support to *Keramic Studio*? In what way could the Magazine be of most benefit to the Clubs and how could the Clubs help best to support it? In late years it has become more and more the habit of decorators to avoid subscribing by using the copy at the Library or at their teacher's studio. If carried much further this shortsighted policy means the ultimate disappearance of the Magazine. How can this evil feature be best remedied?

✕ ✕

We think that our readers will be interested in the simple and effective designs by Miss Vera Stone of Garden City, Kansas. Miss Stone is not a china decorator and the treatments for her designs were written by Miss Jessie Bard. These simple and graceful borders may be adapted in all kinds of ways to the decoration of both china and glass. For glass especially they will be found far more effective than elaborate designs.



VEGETABLE MARROW MOTIFS—HENRIETTA BARCLAY PAIST



THE LINEN PAGE.

JETTA EHLERS - - - - - PAGE EDITOR

18 East Kinney Street, Newark, N. J.

SUGGESTIONS FOR THE COMING SEASON

MOST of us are perfectly willing to relax during the summer months, and consequently there is little doing in the studios. It makes it somewhat difficult to give anything fresh for the linen page this month because of this condition. With the passing of summer and the near advent of the fall season one begins to look ahead and make plans, and so perhaps it will be well for us to do a little planning. One suggestion made is that our readers plan at this time one definite piece of work for the coming season.

For instance, plan a luncheon service, carrying through in all detail the china, linen, glass, arrangement of flowers, candles, etc. Much thought will be needed in the selection of an appropriate design for the china, and the color scheme. Then the careful study of its background, the linen.

It will take considerable experimenting to decide on just the proper texture of the linen, the embellishment of it, and the shape and number of pieces required. Here too enters the question of the table and chairs. In the breakfast-room of a charming country home, is a set which is full of suggestion. The table is of the drop-leaf variety and the chairs a good simple shape, the seats of wood.

The set is painted a deep cream color. Quaint baskets of flowers, the baskets old blue, form the decoration. These are placed in an interesting way on the table just above the plate doilies, the table being arranged for four. The design on the chairs is placed on the broad piece which forms the top of the back. A sideboard has the same basket painted on the drawers. The whole thing is a fine illustration of what can be done in creating beauty with simple means. Then the table accessories, the candles, if used, or the flowers or fruit, small side dishes etc, must be considered. The most perfect table could be spoiled if these things were not harmonious, so this end of the problem must be well thought out.

With such a set planned, one has work for a large part of the season laid out.

The beauty of working out a set of this kind is that one is moving along a definite line. The variety of interest which enters into the problem is another factor. With the accomplishment of the task the worker will have a really big thing to show. Contrast this with the same amount of energy expended on a lot of little things, and one can quickly see the value of the other plan. Sets may be built up in various ways. You may have a specially nice piece of linen which you want to use, and make that your starting point. Or it may be some quaint piece of glass, or a fine old comport or flower basket. It really does not matter where you begin, so long as you keep always before you the thing as a whole, the relation of each part to the rest of the scheme.

An interesting problem would be to plan a child's set. This could include small table and cunning chair, or a high chair with tray. All sorts of fascinating linen things might be planned to go with it.

A child's apron, on original lines, various sorts of bibs, tray cloth napkins, even a wee table cloth and napkins. The dishes might be made up largely of the yellow kitchen ware. Surely nothing could be nicer for a bowl of bread and milk than a nice yellow bowl, with a jolly little duckling, of course a very conventional duckling adorning it.

Sets for afternoon tea and for evening spreads, such as a Welsh Rarebit set, offer opportunities for the decorator. The point is, that if you concentrate upon some special service, you really are accomplishing far more than in working along in an aimless sort of fashion. Then too, it is a wise thing for the professional, with possible exhibitions ahead, to make out some special problem.

It is equally to the advantage of the worker who has only her home to consider. There are always social obligations to be met, and a beautifully planned table goes a long way towards the success of the dinners, luncheons, and suppers, with which the average housekeeper pays many of her social debts. This may seem far removed from the linen page, but we have transgressed so many times we no longer apologize. All these things are so bound up in each other that it is impossible to keep strictly to linen. Our linen chat this month has to do with the illustration, which shows a cloth spoken of specially in the August magazine. It is made of peach colored linen with wide appliqued border of ivory linen. The particular feature of it is the tassels which ornament the corners. The printer jumbled things a bit when he printed it as "round silvered brilliant molds." They are round wooden button molds, an inch across, which form the foundation. These were silvered and then worked over with peace embroidery silk. This made it possible to sew one part of the snap fastener to the back. The rest of the tassel was strung on embroidery silk, a tiny round button mold forming the end. Next is an oblong coral bead, then two small round button molds, a large oval coral bead and one small round button mold completes the tassel. This is fastened to the large round button, the whole being about three inches in length. These can be removed by means of the snap fasteners when the cloth is laundered. I am sorry that the illustration is not large enough to show the detail of it. There is a great fancy for all sorts of artistic tassels at present. This is influenced by the fad for the "Chinese" which is playing a leading role in interior decoration just now.

One sees perfectly gorgeous tassels on Chinese bird cages, hanging baskets, on window draperies and for countless other purposes. The button molds may be painted with enamel in brilliant colors, and combined with gilt and silvered ones,

or with beads of coral, amber, lapiz, or other stones. Heavy embroidery silk is used for the tassel in combination with these. A stunning one was made up of blue and violet and silver molds. This strung on heavy black silk and finished with a tassel of the black mixed with violet and blue. This particular one was designed to hang from the corners of a curtain valance.

I have described these things in the hope that some of our readers may want to experiment. In one of the recent exhibitions a very handsome tassel, all of soft pastel colorings, was attached to the handle of a serving tray.

Another feature of the cloth in the illustration is the placing of the little block printed border design just above the applique. The small napkins treated in this way were lovely.

This set was designed and executed by Miss Ethel Wing of the Newark Ceramic Society.

Here is hoping that the season to come may be one full of progress and real artistic growth for us all.

KATHRYN E. CHERRY - - - - PAGE EDITOR

Marina Building, St. Louis, Mo.

POWDER BOX

IF Satsuma box, all of the black lines, black bands, hat, are done in Azure Blue enamel. The flowers are Jersey Cream, The face and wide band is Grey Violet, buds Wistaria, scarf is Silver Grey, leaves Aquamarine.

If box is china (French), oil and dust bands in Dark Blue for Dusting also the outlining around flowers, the hat, dress, and lines, fire.

Second Fire—Dust face and wide band with Pearl Grey. The flowers with Glaze for Green. The scarf with Glaze for Blue.

Third Fire—Oil the entire box, pad very dry, dust with 1 Ivory Glaze and 1 Glaze for Blue.



POWDER BOX—KATHRYN E. CHERRY

MAUD M. MASON - - - - - PAGE EDITOR

218 West 59th Street, New York City

FLORAL TILE IN SOFT RELIEF ENAMELS

WHEREVER black is introduced use Black Enamel. For the flower use equal parts of Soft Yellow and Citron Yellow. For the grey tones in the leaves use equal parts of Soft Yellow and Leaf Green. For the grey around the center of flower use equal parts of Madder and White. Old Blue may be substituted for the black in the leaves. For the light spaces in the leaves also the light band of the border use equal parts of Soft Yellow and Ochre. If the design should be repeated to form a facing of a fireplace or the bottom of a tray, omit the black edge and carry the green tone the full width of edge.

STUDIO NOTE

Mr. Coover, now on a trip to Pacific Coast cities, finds a growing interest in enamel painting on Satsuma and American wares, also enamel on glassware. These, together with

the increased interest in water color painting carries the teachers through this year with good classes and order work. Mrs. A. E. Wright, demonstrator for the Coover studios, spent the month of August in various cities of Wisconsin.

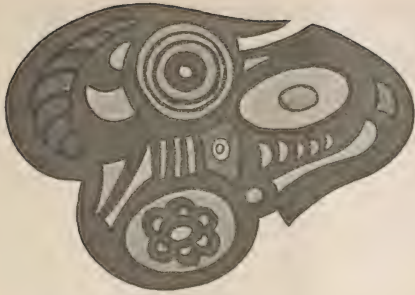
ANSWERS TO CORRESPONDENTS

A Subscriber—I decorated a Satsuma bowl with Mason's Enamels. After it was finished I put it in Black Tea to bring out the crackle, (I learned to do this through your magazine). It took a long time to do this although the tea was strong, however at last the crackle was brought out but it spoiled the paint more or less, the tea is deposited on the enamels making it dull and irregular looking. I tried to wash it off but can't do anything with it. In some places the color is changed entirely and in some places the black outline is eaten away.

The length of time for this work depends on the strength of tea and the tone you wish to obtain. It will soften all the colors a little but should not change them if the tea is applied properly. The tea leaves should be put in a bag while boiling and then removed when you put the Satsuma in. If a deep tone is desired, place the ware in it, bring it to a boil and then let it remain in the tea over night. It becomes darker after standing a day or two, the piece should be entirely covered with the tea or it will leave a mark where the ware is exposed. It should not have eaten away the black outline. Possibly you did not fire it before putting into the tea or it may not have been fired hot enough. The only way to remove the tea is by firing it again.



FLORAL TILE—MAUD M. MASON



UNIT OF DECORATION IN TEA SET

MRS. VERNIE LOCKWOOD WILLIAMS - PAGE EDITOR
University of Pittsburg. Home Studio, 52 W. Maiden St., Washington, Pa.

JAPANESE TEA SET

THE motifs taken for this occult design were different flowers, the smaller design being used for all pieces, except the plates on which the larger design was used. The



JAPANESE TEA SET

band on all pieces is composed of four smaller ones, Black, Yellow-brown or Cafe-au-lait, Blue and White. All outlines are black being applied with brush. The color scheme may, of course, be optional, but the one used in this instance was Cherry's enamels selected to harmonize with the wistaria color of the porcelain. The background of design was dark blue; concentric circles were yellow, Leaf Green, yellow, blue and Cafe-au-lait. The white spaces were white enamel; light grey tones Leaf Green; medium grey tones, Cafe-au-lait; narrow bands on all handles are Black. The tray used was Japanese painted with dead black Japalac. The tray used was Japanese painted with dead black Japalac. The round tray cover and serviettes were wistaria linen, 16 inches square, with 2 inch band, cut from a 16 inch square, to avoid turning corners, of cafe-au-lait or yellow-brown, and with one-eighth inch piping of yellow on inside edge. Flowers used were our common field daisies.



UNIT OF DECORATION IN TEA SET

DESIGN CONTESTS

NEW YORK CONTEST

An exhibition of designs, suitable for textile fabrics, wall paper and ceramics, will be held in the American museum of Natural History, from December 17 to 31, 1917, inclusive.

From one to three designs may be entered by a student from any art or public school. Any medium may be used.

Designs must be inspired by some exhibit in the Museum and the source of inspiration written on the back (example: Peruvian textile, Mexican pottery, etc.).

Designs must be received on or before December 10. Name and address should be written on back to insure delivery to owner after exhibition.

No Prizes will be given. All the designs submitted will be passed upon by a committee, and such as meet its approval will be placed on exhibition.

For particulars apply to Mr. Charles W. Mead, American Museum of Natural History, 77th St. and Central Park, New York.

KYOTO CONTEST

A design exhibition will be held in the Kyoto Commercial Museum in October, 1917.

Designers of all kinds of craftwork may exhibit. Besides the designs they may send the actual goods, if they choose.

No limitation about the subject of the design, the kind of paper or the size of the sheet.

Prizes:—One Grand Prix Medal, two Gold Medals, Three Silver Medals, seven Copper Medals and some diplomas.

In last year's exhibition three American women were

awarded prizes: Gold Medal to Miss Esther M. Mattson, Brooklyn; Silver Medal and Diploma to Mrs. F. R. Weisskopf, Milwaukee, Wis.; Copper Medal to Miss Dorothy Baronidis, San Francisco.

The best designs among the exhibits will be published in a book. Designs winning prizes will not be returned, others will be returned if postage has been paid.

Exhibits should reach the Museum not later than Sept. 30.



COUNTY FAIR EXHIBIT

There will be in October at Knoxville, Tenn., a County Fair in which the following prizes will be given for decorated china and pottery:

\$15 for best collection of china (not over 25 pieces).

\$7.50 for best piece in conventional design.

\$2.50 for best piece in naturalistic design.

\$10 for best collection of pottery.

\$5 for best piece of pottery.

For further particulars address Mrs. Frank Fowler, Kingston Pike, Knoxville, Tenn.



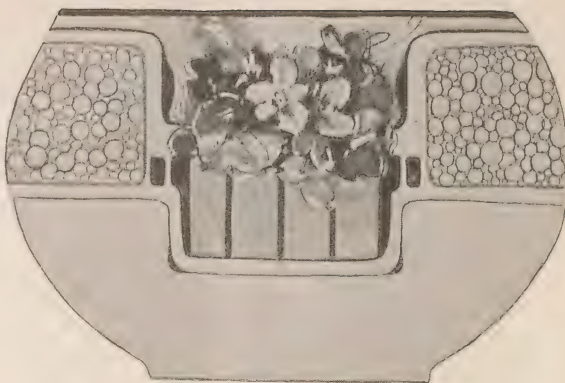
FALL EXHIBITION NOTES

The Art Alliance of America will hold in its New York Gallery an exhibition of handicrafts, lasting from November 17th to December 8th. This is open to all, subject to jury examination. Good exhibits of decorated china and of pottery should be one of the features of the exhibition.

Before this, from October 11th to October 15th, there will be an exhibition of textile designs, under the auspices of "Women's Wear," which will award prizes totaling \$500.00, as follows: first prize \$250, others \$125, \$100 and \$25. A special prize of \$50 will be given by Burton Bros. & Co. for the best design applicable to cotton goods for women's wear.

Later, on December 5th and 6th, there will be an exhibit of the designs submitted for a contest with prizes offered by "Vanity Fair," for a cover design suitable for its Spring or Summer numbers. The prizes will be \$100, \$50 and \$25.

For particulars apply to the Art Alliance of America, 10 E. 47th street, New York.

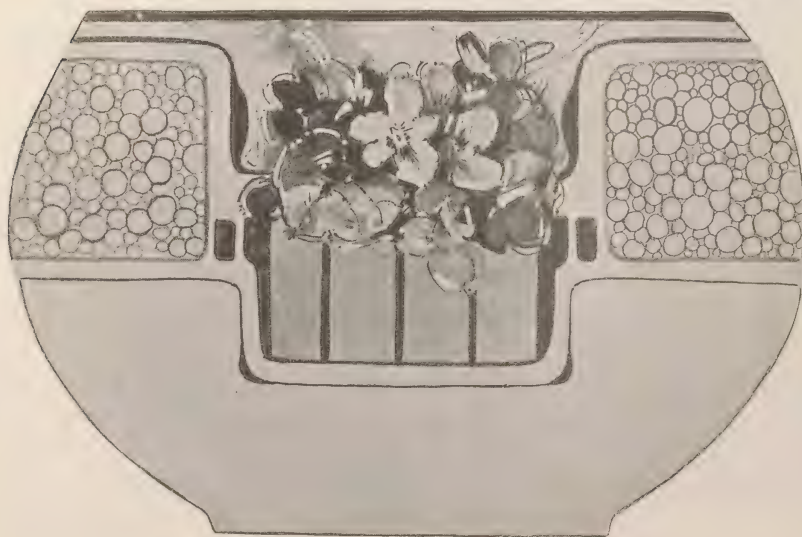


WALTER K. TITZE - - - - - PAGE EDITOR

210 Fuller Avenue, St. Paul, Minn.

BELLEEK BOWL

OIL entire bowl with Special Dusting Medium and dust with Lavender Glaze 4 parts and Mode 1 part; fire. Second working—Trace in design; all black lines and bands are unfluxed gold, same with circles in panels. Apply unfluxed gold lightly and repeat. Work in violet motif: Light violets, Deep Blue Green and Violet; medium and dark violets with Violet and Ruby; leaves with Yellow Green shaded with Brown Green and Shading Green; fire. Third working—Dust upper and lower part of bowl with 1 part Mode and 1 part Glaze for Blue; retouch gold and flowers.



MAY E. REYNOLDS - - - - - PAGE EDITOR

116 Auditorium Building, Chicago, Ill.

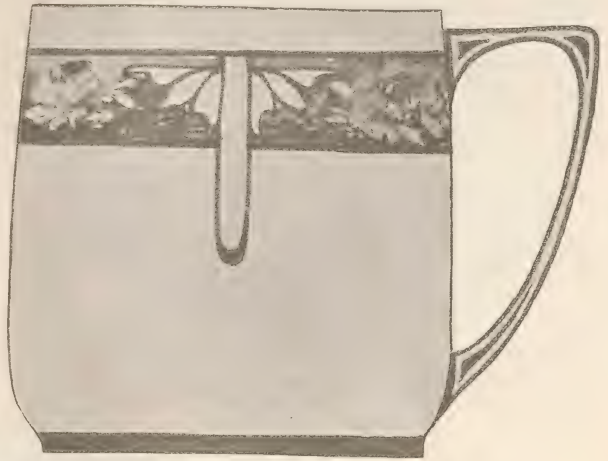
CUP AND SAUCER

FIRST Fire—Outline the design in ink that fires in, if desired. Paint in chrysanthemums: for the yellow flower use Yellow Brown for center, Egg Yellow and Yellow Brown for the dark shadows, and Lemon and Albert Yellow for the light tone near edges of petals. Reddish Chrysanthemum in Blood Red, Violet of Iron, and a touch of Violet; Egg Yellow and Hair Brown for the yellow tones near the center of the flower; also a light wash of Ivory Glaze in the lightest part, the Ivory Glaze used must have a pinkish sunny tone. White chrysanthemum in Yellow Brown for center, light wash of Yellow Green and Moss Green in shadows parts, with Trenton Ivory, this tone should be a real ivory, also a little Ivory Glaze. Leaves in Moss Green, Yellow Green, Russian Green, Brown Green, Dark Green, Grass Green, and Empire Green. Stems and veins in Brown Green, Dark Green, and Finishing Brown.

Background: Palest tone is Trenton Ivory, Lemon Yellow, and Albert Yellow, with Yellow Brown for the shadows. Baby Blue, Blue Green Glaze, and Russian Green for the sky tones leading up to white chrysanthemum; shadows and dark tones near flower are Dark Green, Finishing Brown, Brown Green, Grass Green, with a wash of Moss Green. Yellow Green, Empire Green and Trenton Ivory for pale lights. Use Copenhagen Grey, a little Violet, and Grey Glaze for the grey tone near reddish chrysanthemum, with Finishing Brown and Brown

Green for the dark shadows. Lay in gold in bands and design.

Second Fire—Go over the flowers with same tones used in first fire; strengthen leaves, veins and stems; dust over parts, where shadowy effect is desired, with same colors used in painting; use a little Blue Green Glaze for dusting blue tones, and Ivory Glaze for sunny effect; dust Ivory Glaze over ivory tones. Same colors can be used in painting cup. The dark chrysanthemum on cup is done in the reddish tones.



CUP AND SAUCER—MAY E. REYNOLDS

COLOR STUDY—VERA STONE

Treatments by Jessie M. Bard

NO. 1—MOTIF IN UPPER LEFT HAND CORNER

TO be oiled and dusted. The dark green is 4 parts Water Lily Green and 1 part Water Blue. The light grey green is Water Lily Green, the brightest green is Bright Green. dark blue is Water Blue, the light blue is Grey Blue, the yellow is Yellow for Dusting, and the red center is painted with Yellow Brown and a little Yellow Red.

NO. 2—MOTIF IN UPPER RIGHT HAND CORNER

For enamels. Dark calyx Pompeian Red. Light calyx Marion Grey and a little Warm Grey. Dark flower is Mulberry. Violet flowers are Grey Violet. Lightest flowers are 3 Citron and 1 White. Small leaves are Grass Green. Large bright leaves are 4 Peacock Green, 1 Blue Green, 2 White. Light leaves are Sand.

NO. 3—PLATE BORDER

To be oiled and dusted. Deep purple is Mode and a little Deep Purple. Dark lavender is Mode dusted on heavy and light lavender is 2 Mode and 1 Ivory Glaze oiled lightly. Dark blue is 2 Water Blue, $\frac{1}{3}$ Banding Blue, 2 Ivory Glaze. Light blue is Glaze for Blue. Green leaves under center design are Water Lily Green. Light part of turned over leaf 3 Yellow for Dusting and 1 Dove Grey and dark part is Dove Grey and a little Hair Brown or Dark Brown. Large light leaves are 3 Pearl Grey and $\frac{1}{2}$ Mode. Background is 1 Dove Grey, 1 Ivory Glaze, $\frac{1}{3}$ part Brown Green.

NO. 4—BERRY MOTIF

To be painted. Brightest berries are Carnation. Dark red ones are Blood Red and a little Ruby, Light red is Yellow Brown and a little Blood Red. Dark yellow tone is Yellow Brown, a little Dark Brown and Dark Grey. Light yellow is Albert Yellow. Dark blue leaves are Copenhagen Blue and Banding Blue. Light blue leaves are Deep Blue Green, Apple Green and a little Copenhagen Blue. Grey leaves are Brown Green and Dark Grey.

NO. 5 MOTIF

To be oiled and dusted. Dark blue flowers are 1 Water Green, 1 Ivory Glaze. Light blue is Grey Blue. Stems are 3 Water Lily Green, 1 Dark Grey, 3 Ivory Glaze. Large flower is Deep Ivory. Red centers are painted with 1 Yellow Red, 2 Yellow Brown. Centers of blue flowers are Yellow Brown.

NO. 6 MOTIF

To be oiled and dusted. Dark leaves are Water Lily Green. Light leaves are Florentine Green oiled lightly. Green in flowers is 2 Florentine Green, $\frac{1}{2}$ Brown Green. Dark yellow is 1 part Albert Yellow and 2 parts Ivory Glaze. Light yellow is Yellow for Dusting.

NO. 7—BORDER

To be oiled and dusted. Deepest red is Mode and a little Deep Purple, deepest purple is Mode and a little Violet. Light lavender is Mode. The largest fruit is Mode and a touch of Blood Red. Yellow fruit is Deep Ivory. Stems are 2 Pearl Grey and 1 Water Blue. Dark bands are Water Lily Green. Light green background 3 Pearl Grey and 1 Florentine Green. Blue background is 1 Glaze for Blue, 1-5 Mode, 1 Ivory Glaze.

NO. 8—BORDER

Oiled and dusted. Dark blue is Water Blue, light blue is Grey Blue, grey tone is Dove Grey.

NO. 9—BORDER

Dark red is Cameo and a little Blood Red. Pink is 1 Cameo and $\frac{1}{2}$ Peach Blossom. Bright leaf is 1 Bright green and 1 Ivory Glaze. Brown leaf is Dove Grey and a little Brown Green. Small leaf is Deep Ivory and a little Dark Grey. Retangle between motifs is Cameo.

NO. 10—BORDER

To be dusted. Dark circle is Mode, dark brown stem is Cameo and a pinch of Dark Brown. Flower is 1 part Cameo and 2 Peach Blossom. Leaves are 1 Dove Grey, 1 Ivory Glaze and a little Florentine Green. Wipe out place for line in leaf.

Second Fire—Paint the reds to the tone that is required and paint line in leaf with Yellow Green and Shading Green.

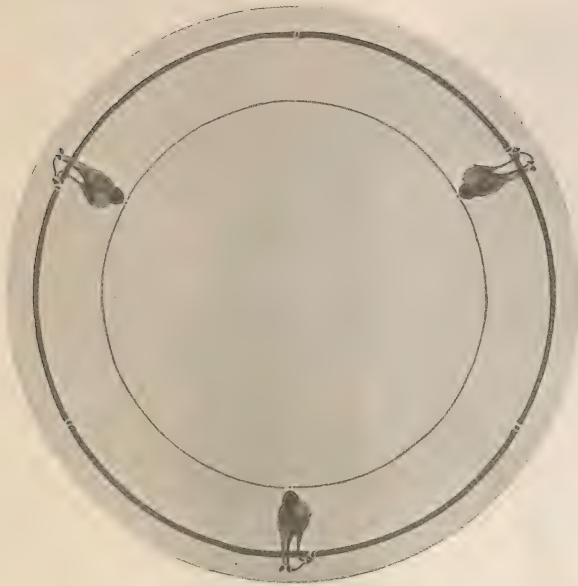
NO. 11—BORDER

To be dusted. Oil greens and dust with Water Lily Green. Oil yellows and dust with 1 Albert Yellow and 3 Ivory Glaze.

Second Fire—Shade yellow with Blood Red and Yellow Brown.



VASE, NO. 4 MOTIF, COLOR STUDY—VERA STONE



NO. 12 MOTIF, COLOR STUDY—VERA STONE



NO. 11 MOTIF, COLOR STUDY—VERA STONE



PLATE, NO. 3 MOTIF, COLOR STUDY—VERA STONE



PLATE, NO. 2 MOTIF, COLOR STUDY—VERA STONE



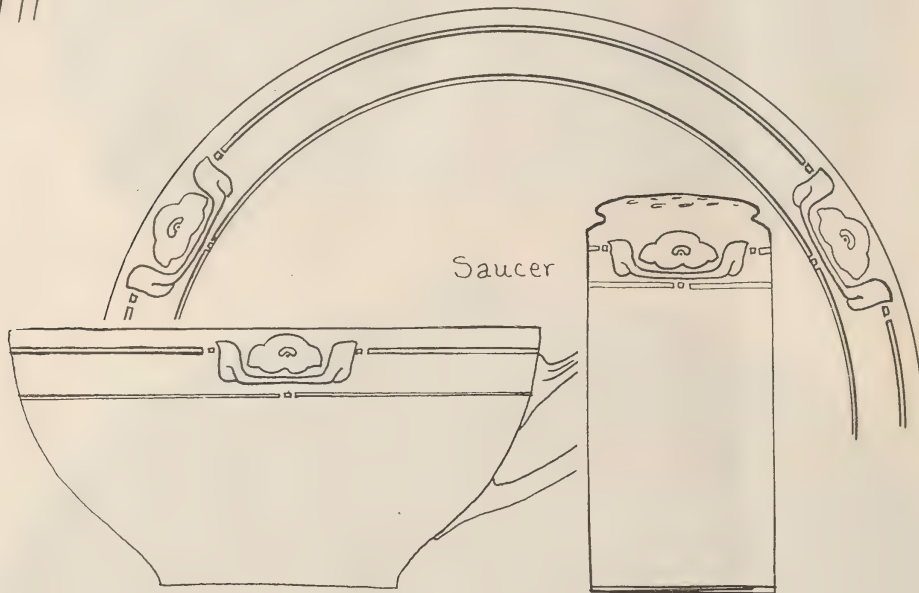
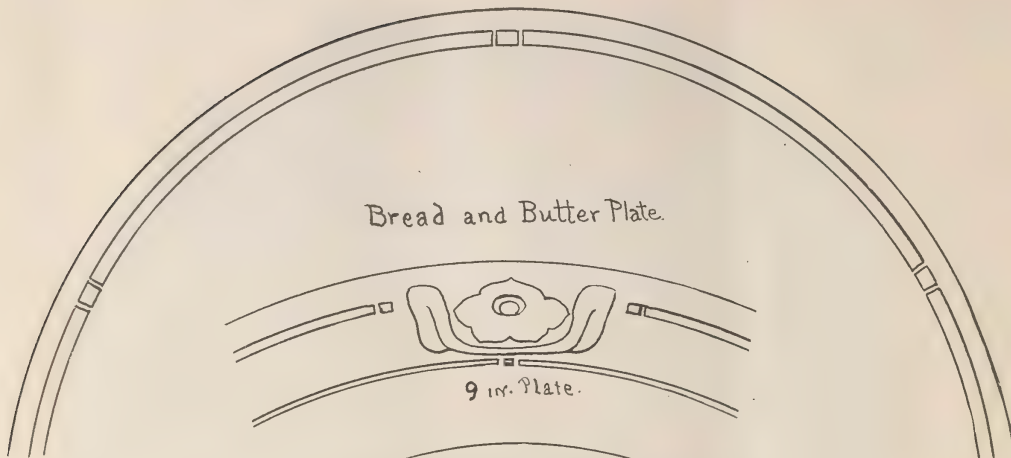
PLATE, NO. 6 MOTIF, COLOR STUDY—VERA STONE



PLATE, NO. 1 MOTIF, COLOR STUDY—VERA STONE



PLATE, NO. 7 MOTIF, COLOR STUDY—VERA STONE



TEA SET—VERA STONE

(Treatment page 89)

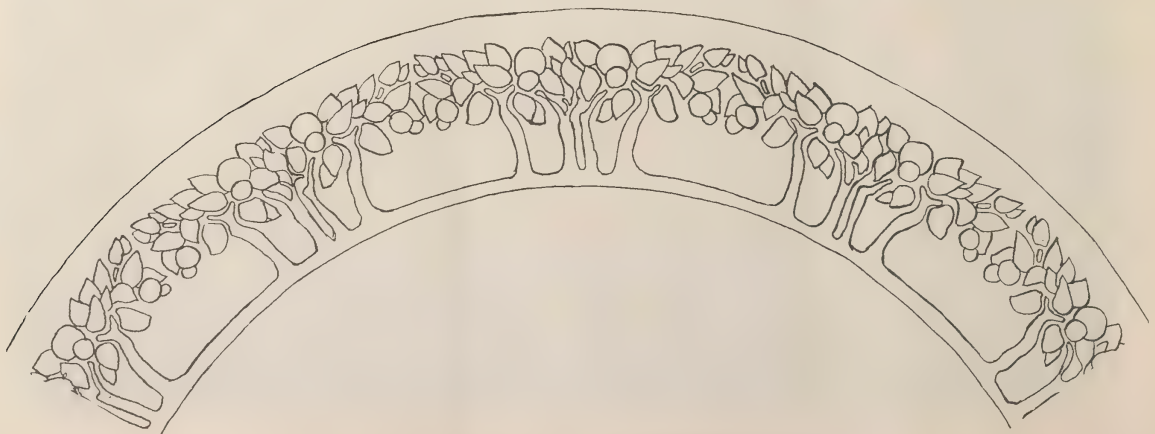


PLATE BORDER—VERA STONE

(Treatment page 89)

PLATE BORDER—(Page 88)

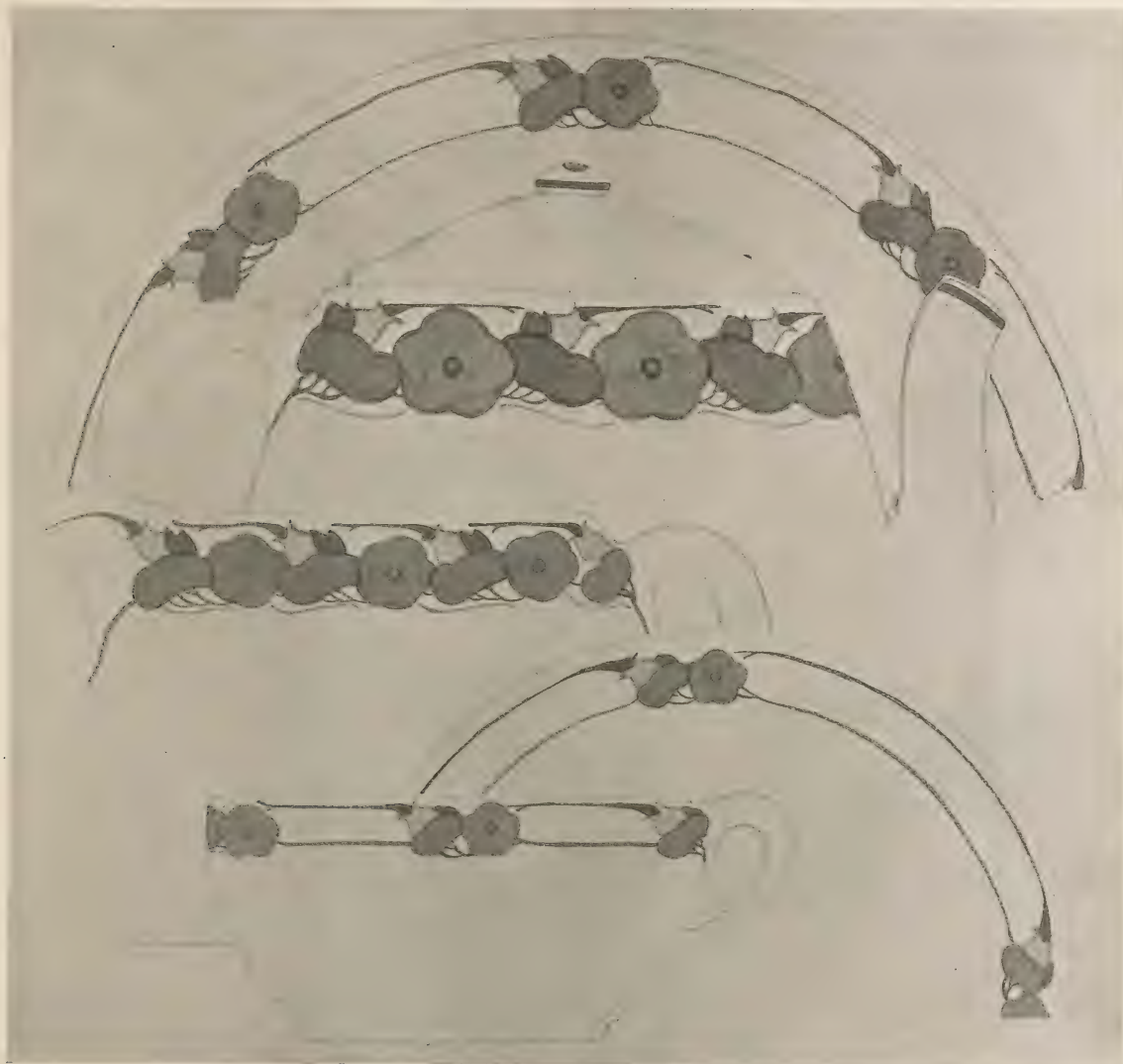
Vera Stone

OUTLINE is Gold. A band of gold and also the stems. Petals around the circles are Grey Blue and those in the background are Water Blue. Circles are painted with Albert Yellow. The space between the design and edge of plate is painted with a thin wash of Dark Grey and a very little Grey Blue.

TEA SET—(Page 88)

Vera Stone

OUTLINE is to be omitted. Oil leaves and the small squares in bands and dust with Florentine Green. Oil flower and dust with Yellow for Dusting. Paint centers of flowers with Yellow Brown and a little Yellow Red. Bands are Gold.



TEA SET—VERA STONE

PAIN'T light green with Yellow Green, a little Shading Green and Dark Grey. Paint blue outline with equal parts Banding Blue and Copenhagen Blue.

Second Fire—Oil leaves and dust with Florentine Green, oil the dark blue spaces and dust with Water Blue, the large

flowers with Yellow for Dusting, the light bud is dusted with Mode very lightly. The space between design and edge of pieces may be painted with 5 parts Dark Grey and 2 Apple Green.

BEGINNERS' CORNER

JESSIE M. BARD - PAGE EDITOR
Dickinson Seminary, Williamsport, Pa.

PLATE

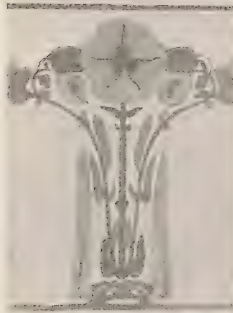
Hallie Day

OIL the wide band and the large part of main figure and dust with Water Blue. The smaller sections in main design are oiled and dusted with Grey Blue. Small oblong between sections is oiled and dusted with 2 parts Ivory Glaze, 1 part Yellow Brown. Fine lines are Green Gold. Do not have the outer band come quite to the edge of the plate. Any band is more interesting if it does not go over the edge of the china for it makes the china look heavy.

Second Fire—Paint over the small oblong with a thin wash of 2 parts Yellow Brown and 1 part Yellow Red. Retouch Gold.



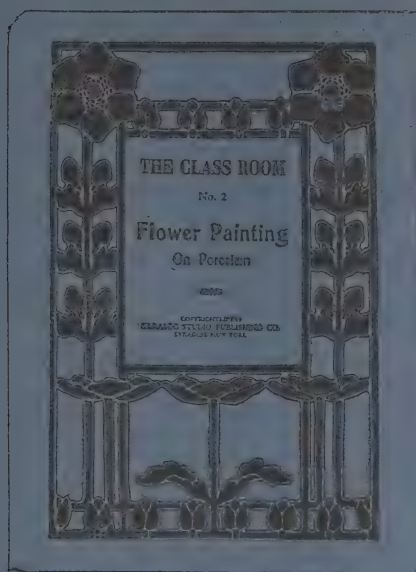
PLATE—HALLIE DAY



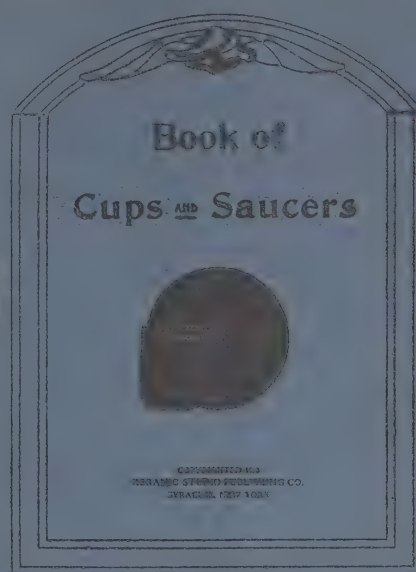
NO. 5 MOTIF, COLOR STUDY



BORDERS, NOS. 8, 9, 10, 11 MOTIFS, COLOR STUDY—VERA STONE



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SNAPDRAGON—LUCY MAIE SHOVER

OCTOBER 1917
KERAMIC STUDIO

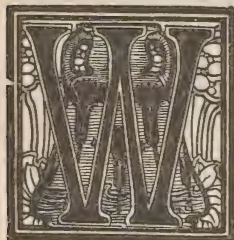
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SYRACUSE, N. Y.

KERAMIC STUDIO

Vol. XIX, No. 6.

SYRACUSE, NEW YORK

October 1917



WE publish below a letter from Albert Heckman which we think will interest a great number of our readers. We are pleased to say that Mr. Heckman has since sent us some interesting articles with excellent designs specially made for textiles, but which will be valuable to china decorators and other crafts workers. This letter as well as the letter of Mrs. Leah Rodman Tubby also published below and many similar letters show us unmistakably that there is a demand for a broadening of the Magazine, but on the other hand there is a large class of decorators, a very large class, whose opinions are condensed in the following letter just received from an Indiana subscriber: "I am losing interest in *Keramic Studio* simply because it is becoming an uninteresting Magazine. It is high priced and so few interesting things in it. If we are paying for a china Magazine, why does linen, advertising pages and so many pages of ancient pottery and exhibits take up so much space, when the space is needed for more naturalistic work and good reading instructions."

We have for nineteen years tried to please both classes of decorators in the same Magazine. The task is probably hopeless, and the solution of the problem lies in another direction, but that will be the subject of our next editorial.

Meadville, Pa., July 10, 1917.

Mr. S. Robineau, Syracuse, N. Y.,

Dear Mr. Robineau,—I am going to take a few minutes to answer your request for suggestions about the *Keramic Studio*. I know somewhat how you feel about the trend of the china business for I have been acquainted with it for a number of years. We all know that much of the old style of decoration which any amateur could do has gone perhaps never to return. And we are content that it should. However, we want something infinitely better to take its place. I firmly believe something will. It is probable that there will be fewer decorators who will turn out, on the whole, a better class of work. And consequently you may have a more limited number of readers who will want only the best work. I may be mistaken but that is my candid opinion.

Personally I wish you could reach a more unlimited class and give work of a broader nature. There are many more teachers in Art, Normal and High Schools as well as no end of students who would use your magazine if in some way you could give them what they need and want.

We have practically no magazine which treats the applied arts in a practical technical sense.

There is room for so much growth along all the branches of the applied arts. What is true of ceramics is true of textiles. We have only to compare some of our work with that of the schools of Budapest, Vienna and Munich to feel it. This war is bringing out our latent possibilities and in the end we will be the better for it.

Some articles on the subject of design in the Art, Normal and High Schools with comments and photographs of that work would naturally interest the teachers and pupils of those schools. And some contributions showing how ceramic motifs could be developed into textile and other designs would not only interest the china painters but all the others. Designs for decorative pages, for book covers, for end pieces, for Christmas cards, etc., would interest many. Many china painters would be glad to broaden their field I am sure. Last winter I received fourth prize in a textile competition in which 1,247 designs were submitted from 16 different States and I attribute it to my study of ceramic design under Mrs. Cherry. Surely it goes without saying that the china painter can profit by studying some of the allied arts, and if you brought out this point some of them who only think of so many new designs to copy each month would not resent the presence of other work.

At the recent exhibition by the New York Society I noticed that many of the visitors were more interested in the linens displayed than in the china. I see no reason why one should not take advantage of this interest.

Miss Mason's class work is always interesting and it is of a broader nature than just ceramics, I believe. The work you showed some time ago by Hugo B. Froehlich was excellent and the short series of lessons by Caroline Hoffman of Pratt Institute was by far the best of its kind you ever published. It would bear reprinting.

ALBERT W. HECKMAN

✕ ✕

Mrs. Leah Rodman Tubby whose designs are familiar to subscribers of former *Keramic Studios* writes to us that she is establishing a studio in Los Angeles. We wish her success in her new home. She writes among other things:

"I was delighted to see the suggestion in the last issue concerning working Clubs. That has been my idea for a long time but I have not been in one place long enough to formulate such an idea. I expect to make this my home and I find that there is no real business in china decoration here. There seems to be no *Keramic Society*, not even an Arts & Crafts Society for the furtherance of the crafts. I am keenly anxious to "start something" and intend to, as soon as I am able to. This is a hustling city and ought to support the Arts in a big way.

Keramic Studio is certainly on the high road to perfection and should be helped in every way. I was especially pleased to note that *Keramic Studio* is used for other purposes in design than for china. While in one of the shops here I heard a lady say she would take a copy, as she felt she would more than get her money's worth in designs, though she was not a china decorator. I was curious, so I asked her if she would mind telling me what use she found for the designs. She said they were always so good she felt safe to use them for all kinds of craftwork. The copy happened to have one of my designs in it, so of course I was duly pleased."

✕ ✕

Some time ago we predicted in this Magazine that glass decoration would become an important feature of the work of amateur decorators in this country. We might say that this prediction is already realized, as it is evident from the correspondence we are receiving that the interest in this kind of work is almost general and bound to grow rapidly.

It has just now the great advantage over china that glass shapes manufactured in this country are on the market. It is only a question of a very short time when all dealers will have them. And it is not a temporary fad. As one dealer wrote to us some time ago, it is safe to predict that it will become permanently for the amateur workers of this country as important a branch of decoration as china painting. Glass like china must be renewed constantly and the demand is enormous. The decorative work by the factories is generally inferior and there is room for artistic, individual work.

As we have said before, we will be glad to have designs and treatments for glass submitted to us, although *Keramic Studio* is already full of china designs which may as well be applied to glass. In order to encourage the work we will open a design competition with prizes as follows:

Competition will close on November 15th, 1917. Designs should be applied to any of the shapes from the United States Glass Co. or the Cambridge Glass Works, which have been published in August number (Page 67).

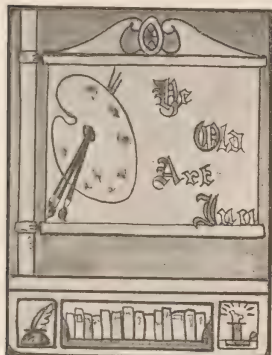
Designs should be sent flat, with name and address of designer on back. They should be in black and white, accompanied with a color sketch of one section of the design, if the design is conventional or a written treatment in glass colors.

Competition is open to all, whether glass decorators or not. First Prize, \$10; Second Prize, \$5.

Good designs which will not be awarded prizes will be purchased.

ANITA GRAY CHANDLER - - - PAGE EDITOR

7 Edison Avenue, Tufts College, Mass.



AT THE SIGN OF THE BRUSH AND PALETTE

*This is Ye Old Art Inn
where the worker of Arts and
Crafts may rest a bit and par-
take of refreshment.*

IN recognition of the 20th and 50th anniversaries of the Boston Society of Arts and Crafts and the Boston Society of Architects respectively, a joint exhibition will be held during November next, in Boston. An announcement made by Mr. Louis C. Newhall, chairman of the exhibition committee of the Arts and Crafts Society, gives the following information: "A large room will be devoted exclusively to the work of our society, and all branches of craft work are invited. It is hoped that work of a very high standard may be shown. The very fact that our country is at war and virtually cut off from the industrial products of Europe makes it all the more desirable to hold exhibitions showing what America can do in the industrial arts. Our craftsmen are urged to begin at once on the preparation of exhibits which shall be worthy of this extraordinary occasion."

* * *

During the month of October there will be two interesting exhibitions at the gallery of the Society of Arts and Crafts at No. 9 Park Street, Boston; the first, a display of artistic needlework from October 9 to November 6, and the second, an exhibit of photographs by members of the photographers' guild of the Society from October 24 to November 6. Entries for the latter will be received until October 22.

* * *

It has been reported upon good foundation that John Sargent has been asked to decorate the rotunda of the Boston Museum of Fine Arts. Mrs. John L. Gardner, whose Venetian palace in the Fenway is such a well-known treasure-house of art, and Dr. Denman W. Ross, who has given priceless porcelains to the museum within the last year, are known to be especially interested in the project. It is said that Mr. Sargent has had great difficulty in securing a studio large enough to properly accommodate the proposed work. Boston will be unusually fortunate if she is to acquire another group of murals equal in magnificence to those in the Public Library.

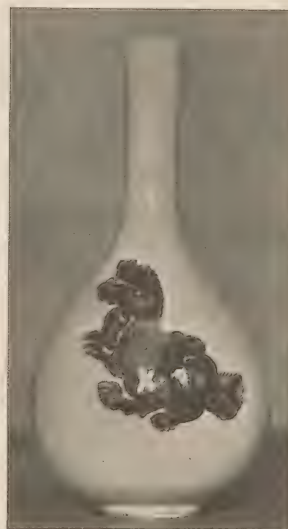
* * *

Fifty young American artists were encamped this past summer at Bantam Lake, Litchfield, Conn., under the auspices of the American Association of Camouflage, and of Columbia University. The association was formed some time ago with Edwin H. Blasfield, chairman, and S. E. Fry, secretary. These artists have learned to paint "as things are not" so that enemy airmen may be cheated into believing that an innocent

appearing clump of trees is what it seems and does not, on the contrary, conceal a machine gun. The young men may even have the fun of decorating "tanks" so as to render them less visible. Great numbers of French and British artists were recalled from the front early in the war to paint for their country. Here in America we have both an Eastern and Western Division of the American Camouflage with energetic members working at this new and most important "art."

* * *

According to a report from Paris, Claude Monet has been commissioned by M. Clemenceau to paint Rheims Cathedral, which, as a result of the almost constant bombardment since the beginning of the war, is in a state of ruin, of most eloquent ruin, however. The painting will be placed in one of the large public buildings in Paris where it will undoubtedly attract a great deal of attention from the general public since it is proposed to convert the Cathedral into a pantheon for the heroic dead of all the Allies.



CHINESE PORCELAIN

Decorated in underglaze red and blue.—Yung Cheng.

One of the choicest bits of porcelain Dr. Denman Ross has given to the Boston Museum of Fine Arts. It is about nine inches tall, with a beautiful grayish white glaze, decorated with red dragons.

(Courtesy of the Boston Museum of Fine Arts.)

Anita Gray Chandler

* * *

SNAP DRAGON (Color Study)

Lucy M. Shover

LIGHTEST lavender tones are Violet and a little Rose-pink. Flowers are Rose, shaded with same color used heavier, the yellow tones are Yellow Brown and also Albert Yellow. The white calyx is shaded with Brown Green and Albert Yellow. For dark flowers use Blood Red, Rose and Ruby and Violet and for yellow touches use Albert Yellow and Yellow Brown. Stems are Yellow Green, Shading Green, Copenhagen Blue and Violet. Background is Dark Grey and a little Blood Red.

MRS. HENRIETTA BARCLAY PAIST - PAGE EDITOR
2298 Commonwealth Ave., St. Paul, Minn.

TILE FOR BOOK ENDS

Design, Tree of Knowledge

USE ordinary soft tile 6 x 6. Tint the background with dull old ivory or putty tone. Trunk and branches of tree wood brown enamel. Leaves two tones of green and fruit bright orange. The black outline should be strong and decorative. A weak outline would detract from the effectiveness of the design. The tile should be set in frame of soft brown wood.

♦ ♦ ♦

ART NOTES

The Zoloaga Exhibit which was shown in the Minneapolis Institute of art during July and August was an example of what an independent thinker and worker can accomplish. Zoloaga is practically self taught and his work is individual in the extreme. As a delineator of character and a painter of textiles he is exceptional and his coloring fairly takes one's breath. His nudes are materialistic—even vicious; his backgrounds decorative in the extreme. His peasants are human, characteristic and interesting and the exhibit as a whole strong and inspirational.

The first meeting of the twin City Ceramic Club was held at the State Fair Grounds on September 7th. A picnic lunch was served and the club attended the Art Exhibit in a body. The 1917-18 officers were installed and plans for local work and the suggestion for a National League were discussed.

Mrs. C. H. Dice, former President of the Portland, Ore. Ceramic Club has been visiting in Minnesota and the middle West during the summer months. While in the Twin Cities she was the guest of Mrs. Henrietta Barclay Paist.

♦ ♦ ♦

"CO-OPERATIVE LEAGUE OF CHINA DECORATORS"

OUR Editor has sounded a call to the colors (mineral colors) and has suggested the best possible solution to the problem which confronts Ceramic Art. It remains with the workers to act on the suggestion. A conference of representatives from the Clubs all over the country would probably be necessary. That is the way other business would go about it. We once had such an organization—and the fact that it ceased to exist is not because the need was removed but was due probably to lack of sound business principles and co-operation.

The need for concerted action is more imperative than at any time in the history of Ceramic Art in this country. The point of view of Clubs and Societies is too local and the spirit too competitive. The world must see that *co-operation* not



TILE FOR BOOK ENDS—HENRIETTA BARCLAY PAIST

competition is the life of trade. As creators, we have not felt the need of organization. The creative side of our art is individualistic, but the creative is only one side. We must market our products or eventually cease to create. This certainly calls for co-operation on business principles. The Clubs and Societies already in existence would seem to be the nucleus for the larger organization. Each Club should strive to enlarge its membership and its educational advantages. Dues would have to be increased to cover the federation dues, local advertizing and subscription to our Art Magazine which should be considered the official organ of such league or federation—for without such an organ no league could exist. This is about the only way that a magazine with a necessarily limited subscription can subsist and is a perfectly legitimate and logical way of securing to the workers the necessary publicity, intercommunication and inspiration. One of the

lessons which artists have yet to learn is that we must *spend money* in order to *earn money*. We are too conservative in this respect. An annual National Exhibition and conference would enable us to discuss and exchange business methods—as well as artistic ideas. The situation is acute and must be recognized and dealt with if we would avoid gradual dissolution. With a federation of Clubs and Societies each pledged to enlarge its membership and its scope—to establish sound business principles and to provide for an official magazine—Keramic Art should not only weather the present crisis but would be in position to dictate to local factories and dealers and compete with European trade after the war.

It is not a question of American ability, we have the talent and the experience—what we need if we would make American Keramic Art the power it should be is business organization in place of the individual scramble of the past and present.



KATHRYN E. CHERRY - - - - PAGE EDITOR

Marina Building, St. Louis, Mo.

ENAMELS ON SEDJI

The dark colors in Cadet Blue. The leaves are Aquamarine. The flower is Sedji and the white berries are Jasmine.



ENAMELS ON SEDJI—KATHRYN E. CHERRY

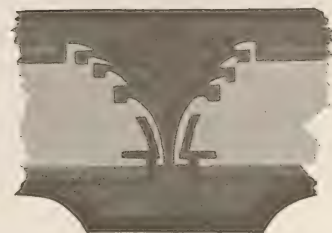
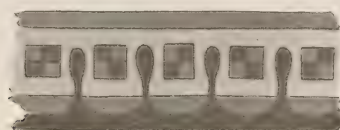


MRS. VERNIE LOCKWOOD WILLIAMS - PAGE EDITOR
University of Pittsburg. Home Studio, 52 W. Maiden St., Washington, Pa.

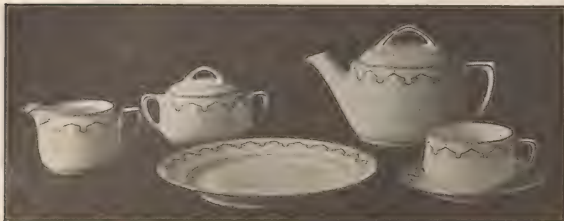
DESIGN FOR FRUIT DISH

THE animal motif for this design was taken from an old textile in the Metropolitan Museum. The dish was Japanese Tobe Ware of a rich cream tint. The stripes and all outlines were black. Either enamels or dusted colors may be used; however this piece was worked out in enamels, and the colors were blue, yellow, green, yellow red and lavender. The lightest tones were lavender. The light tones were the

blue and green, the animal and leaf forms at base being blue. The medium tones were yellow. Dark tones were black. The spot in neck of animal forms and in the double forms at top was red.



DESIGN FOR FRUIT DISH—MRS. VERNIE LOCKWOOD WILLIAMS



MAUD M. MASON - - - - - PAGE EDITOR

218 West 59th Street, New York City

WORK OF THE PUPILS OF THE FAWCETT SCHOOL OF INDUSTRIAL ARTS.

Miss Maud M. Mason, Instructor

WE regret very much that several of the photographer's plates were lost so that many of the best pieces done in the Ceramic Class in the Fawcett School cannot be shown. However, the group presented will give a fair idea of what we are endeavoring to accomplish. While a few of the students have been working in the class for several years there are each year many new recruits.

There were two prizes awarded,—one for a tea-set, won by Mrs. Charlotte Williamson, and one for a bowl, won by Mrs. Risley. Mrs. Williamson's set was delightful in design and color, being gray and inviting and was shown on charming linens designed to go with the set. Mrs. Risley's bowl was in full color with black carried most effectively through the design.

The photographs of some of our best bowls were among those lost, so we are unable to present this group adequately. The group of bowls shown, (of common yellow kitchen ware) were effectively decorated in black and one or two colors. As usual the value of the blues is lost in the photographs of those articles decorated in that color in light tones, and the imagination has to be exercised in order to visualize the effect of them in the original.

In the large bowl by Miss Weiss the predominating color is rich Turquoise Blue, black horizontal bands and spots, with Orange, Madder and a touch of Blue in the design. The large plate shown interested me especially. It was the work of a pupil who never worked previously to this year and I feel it is more truly an expression of herself than almost any other piece exhibited, having an imaginative quality with well spaced decorations.

It is our object in teaching this class to encourage and assist the pupils to express their own ideas and avoid the pitfalls that groups of workers are apt to fall into, that of having all the work bear a strong family resemblance.

WORK OF PUPILS IN THE FAWCETT SCHOOL OF INDUSTRIAL ART, NEWARK, N. J.

MISS MAUD M. MASON, INSTRUCTOR



WORK OF PUPILS IN THE FAWCETT SCHOOL OF INDUSTRIAL ART, NEWARK, N. J.
MISS MAUD M. MASON, INSTRUCTOR



Work of pupils of Fawcett School of Industrial Art.

GLASS DECORATION

Marie A. Frick

A FEW years ago I was called upon by a firm in Philadelphia, to know if I could help them out in duplicating the decorated glassware they had on hand, as they could not supply the demand. I told them I was sorry it was not china they wanted, as I had decorated that for over thirty years. However, the offer was quite alluring, and so I said if they would give me a little time, I probably could help them out.

As I knew there would be quite a few obstacles to overcome, I tried to hasten the matter by finding someone who could give me some points. Not succeeding in this, I was determined to study the art for myself, and I will gladly give my experience, dearly bought, to those interested in learning this most fascinating art.

First of all I sent for three sample outfits in colors, and they were legion, so I sifted out from these, those which fired successfully. I should advise in the first place to become acquainted with the colors, to see just what each one stands for. And instead of using good glassware, you should do what I did, go to the firms that handle glass, and ask them for broken or cracked pieces of crystal glass, and they will no doubt readily comply with your request. And on these I would test the colors, and have them fired. They are most valuable as future guides.

Let your first attempts mean something, and not be merely daubs of color. Carry out a motif. You find plenty of these in your old magazines, if you do not want to depend upon your own resources.

After having selected one with large spaces, place this before you and cover it with one of your pieces of glass, and with a sable tracer, outline every part of the design with Windsor & Newton's Chinese white (water color), which, of course, fires away. I find it better than gold or black, as I find re-tracing better, after the colors are laid in. I save all my glass slabs after using the Roman gold, and clean them well, and use them for my palettes, instead of a large slab, as I would advise not mixing more than one color at a time, and using that on all the parts you wish it. This holds good for all time.

After you have mixed, say Russian Green, with fat oil and turpentine to the same consistency as for china colors, you use Lavender oil to paint with. Dip a square shader in this oil, and apply the color with as few touches as possible, and put on quite thinly. After the motif is filled in with as many colors

as necessary, and after these colors are thoroughly dry, then outline over the white line with outline black with another tracer. I used the black for my samples. It is best to save the gold for more perfect ware. Then after your lines are all filled in, have your glass fired. It requires but one firing.

Use all your colors in this way with the exception of white enamel, which I will use under a different head in another article.

I will say further that all colors fire very much deeper than when applied. Following is the outfit I have used from the Drakenfeld list:

Carmine 47	Night Green Brilliant
Rose Pink 182	Turquoise Blue 134
Ruby Purple	Ultramarine Blue Dark
Violet Purple	Gray Black
Coral Red 153	Transparent Best Black
Blood Red 10	White Enamel 649
Red Brown	1 Bottle Fat Oil
Genuine Albert Yellow	1 Bottle Lavender Oil
Deep Yellow	1 Bottle Demar Varnish
Yellow Brown light	Turpentine (Best)
Dark Brown 177	Square Shaders Nos. 2 to 7
Yellow Green	2 Sable Liners
Grass Green	Half-pan Windsor & Newton
Olive Green 1	Chinese White (water color)
Russian Green	Roman Gold for Glass

A Vial of Liquid Bright Gold

(To be continued)



STUDIO NOTE

Mrs. Leah Rodman Tubby is once more busily engaged in work in her studio at 306 Vista St., Hollywood, Los Angeles, Cal., where she is giving instructions in china decoration. For a long time Mrs. Tubby has been in Alaska where she has made some very interesting studies of the flowers of that vicinity.



ANSWERS TO CORRESPONDENTS

L. B.—We cannot get any but the hard china in Canada and I have tried enamels but find they chip off?

2. Will you please tell me how to mix enamels and what with?

3. Is hard enamel mixed with any desired color alright?

1. It is best to avoid the use of enamels on anything but Belleek, Satsuma and Seji ware. Sometimes they are successful on the hard ware but you are always running a great risk and they generally chip off in time.

2. You will find a lesson in Enamel work in *Beginners' Corner* of January 1917 *Keramic Studio*.

3. It is best to use the ready prepared colors and the medium prepared for them.

D. C.—I wish to decorate a French china punch bowl, fruit design in dull lavender, rose and yellow. What shall I do with the 10 inch separate base, very elaborate in embossed design, with three feet?

A great deal will depend on whether the design is realistic or conventional. If realistic, continue the background color down into it and add darker colors if they will blend in. If conventional tint it to match the general tone. If there is gold in the design the feet could be in gold. Treat it as if there was no embossing.

A. M. W.—Can you tell me of any make of china color (over-glaze) that is a good orange? Also an old rose combining well with grey blues?

2. What is best for a grounding oil in using dusting colors? Can the Fry or La Croix powder colors be used to dust by adding ivory glaze or pearl grey? They seem to be intense when used pure.

1. There is no color of itself but it can be obtained by combining. Albert Yellow, Yellow Brown and Yellow Red will make it. Mrs. Cherry's Old Rose will probably be the Old Rose you are looking for.

2. Any Grounding Oil or Special Oil for Dusting advertised in this magazine is satisfactory. Any powder color can be used for dry dusting and if too intense can be lightened with Ivory Glaze or Pearl Grey.



PLATES—J. O. BALDA

Designs suitable for glass decoration in gold, colored lines and enamels.

NO. 1—Paint the lines of the design and the fine band lines with Black. The outer heavy band is painted with 1 part Apple Green, 1 Shading Green and 1 Copenhagen Blue. The light part in eye of feather is Banding Blue and the dark is 1 Apple Green and 1 Yellow Green. Second fire—Paint background space around feathers with Apple Green and a little Dark Grey.

No. 2—All outlines and bands are Gold, also all small squares except in flower form. Those in flower forms are

painted with Yellow Brown and a touch of Yellow Red and remainder of flower is Albert Yellow; treat in flat, do not shade. The group of horizontal lines is painted with Apple Green and a little Albert Yellow and the small dark space with Apple Green, Shading Green and a little Dark Grey.

No. 3—Paint all of this design in Gold omitting the outline and shading. The fine line around the outside of the design and the bands are Black.

BEGINNERS' CORNER

JESSIE M. BARD - - - - - PAGE EDITOR

Dickinson Seminary, Williamsport, Pa.

NOTES ON FIRING

DIRECTIONS for operating the kiln are sent with it so it is not necessary to take up that part of the subject. The heat in different kilns is not alike so it is necessary to learn the hottest places in the kiln before doing any particular firing. It is best to put only a few pieces of china in the kiln for the first firing and they should be those that do not need careful firing. Gold work, or pieces that have colors which do not over-fire easily, such as blues and greens, are good for this fire.

Gold should have a rather hot fire for the first time and a light one for second fire.

Gold on Belleek ware is very easily overfired and should be just a little more than baked in. Blues and greens can be put in the hottest place in the kiln which is usually at the back and near the floor, it is cooler near the top and in the front. Some yellows weaken if fired too hot and should have a light fire. Pink requires the most careful fire, for it requires just a certain heat whereas with other colors a little more or less heat does not matter. If pink is overfired it has a bluish tint and if underfired is a brickly red. It requires a rose heat, just a little hotter than for gold.

Belleek ware requires about the same heat as the pink.

Satsuma is fired at just the same heat as the china, depending on the decoration that is on it.

Green Seji ware is a little softer than china and should not be given the very hottest place in the kiln though it can be fired almost as hot as china.

Enamels require almost the hottest place if the heat is not carried very high.

Some people test the heat with cones, pointed pieces of fire clay which melt at different heats, they are placed in the kiln in such a position that they can be watched during the firing and when the heat is reached the cone will melt down which is the signal to turn off the heat. Cones are not necessary, they take up valuable room in the kiln, most people

watch the color of the inside of the kiln and regulate it in that way. After firing from a half to three-quarters of an hour the kiln will begin to get red inside and after it is a good red a hazy color will come over it, this is the heat that should be attained for the pinks. After the haze, there will be a white glow, this is a very hot fire and cannot be used for last fire.

Pieces should be arranged in the kiln according to the heat they require, those requiring the hottest fire should be placed in the hottest place and others accordingly.

Different sized stilts will be sent with the kiln. These are used to put between pieces in stacking in order to have a current of air around the pieces to prevent cracking and also to prevent one piece from leaving marks on another, this is only necessary where the paint is heavy, it does not matter if one piece of china touches another unless it touches a painted surface.

Belleek must not touch anything or the two pieces touching will stick together.

The Satsuma ware is not very hard and it is best not to stack much weight on it, only light pieces should be placed on it. Platten is splendid to use in stacking, it comes in large sheets and can be cut to any size piece. Platten is safer than stilts when stacking one piece on top of another because it is more steady and sometimes the stilts leave marks where they touch the china which the platten does not do.

Do not use stilts on Satsuma, Belleek ware or Seji as they leave marks.

It is best to place a heavy piece of china on a stilt so the heat can go under it and cause the whole to heat evenly and prevent cracking.

♦ ♦ ♦

PLATE DESIGN BY VERA STONE

THE outline, heavy band and center of leaf are black. Oil the smallest circles in background and dust with Mode. Oil leaf and dust with Florentine Green. Oil largest circles and dust with Yellow for Dusting or 4 parts Ivory Glaze and 1 part Albert Yellow. The remaining circles are dusted with Deep Ivory. Paint edge between two outer lines with Dark Grey and a little Yellow Brown.

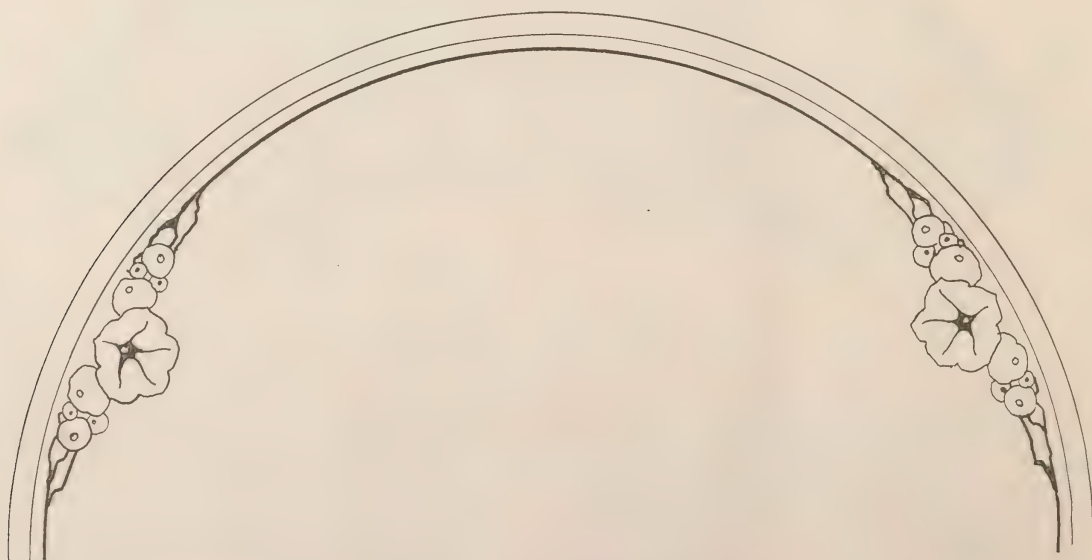
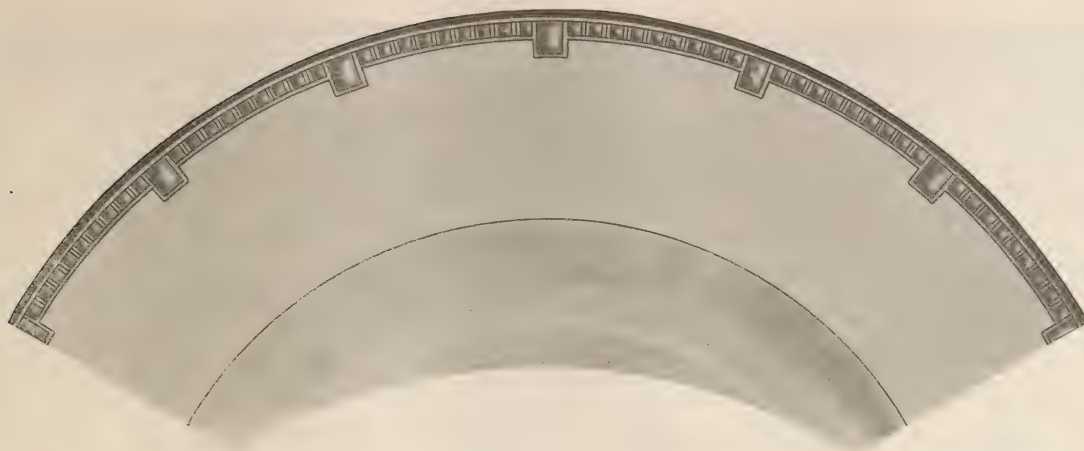


PLATE DESIGN—VERA STONE



PLATE—J. O. BALDA

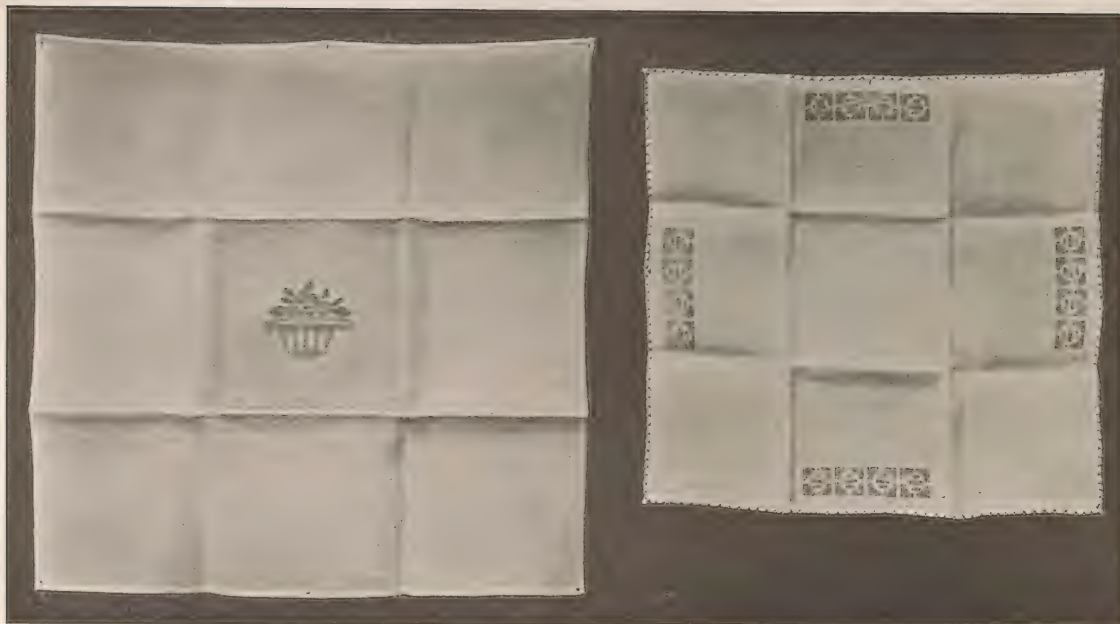
Design suitable for glass decoration in gold, colored lines and enamels.

Draw the bands and the large rectangle and draw the smaller squares and lines in free hand. This entire design may be carried out in Gold, painting the shaded squares with a solid flat wash of Gold.



CUP AND SAUCER—SYVILLA FISTER

Outline with Black and fire. Second fire—Tint with Old Ivory Luster. Leaves are Yellow Brown Luster, also stems and small band. Stamens are Orange Luster and flowers are White. Band at outer edge is Gold brought down to meet design.



No. 2

No. 1

THE LINEN PAGE.

JETTA EHLERS - - - - - PAGE EDITOR

18 East Kinney Street, Newark, N. J.

FROM one of the little napkins shown this month, a very attractive, simple and inexpensive dining-room was evolved. The napkin itself was made from a spare piece of linen found in "the chest." It is a light silvery grey in color. The wood-block printing is in a soft grey green. The edge was rolled, and then finished with cross-stitch in green. This is very easily done. Simply overhand all around and then reverse the stitch. The length of the overhand stitch determines the size of the cross-stitch. Practice on a bit of material until a satisfactory stitch is made. This makes such a charming edge and for speed in making quite discounts any other. Less than an hour was used in the fashioning of the napkin illustrated, printing and all. The finished piece proved to be so attractive that an inspiration came to make the entire set. By good luck the linen could be matched. It is a risky business these days to attempt to match colored linens. If you are to make a set, by all means purchase what you need at the one time, for it is almost hopeless to go back later and match it. The dies vary considerably, and a new bolt rarely exactly matches the last, even though sold under the same number and supposedly the same. So do not attempt sets of things without this in mind. The cloth was made a yard and a half square, the edges finished with the cross-stitch, and the block printing placed as on the napkins. Two rows were used of eight units each, instead of the one row of four units as on the smaller piece. White china on this looked too cold. The yellow Wedgwood was lovely, but not caring to spend much, a general overhauling of the store of china on hand resulted in sufficient pieces to make up a set.

These were tinted a deep cream or old ivory, using two parts of Yellow Brown and one scant part of Yellow Green. The yellow brown quality must predominate. When fired,

the set was decorated with simple bands of green, and little floret motifs painted on freehand, the idea being to carry out the same freedom of treatment suggested by the linens.

Obviously a labored decoration would not be in keeping with the simple linen set. The little florets were done in rather gay coloring, old blue, reddish violet and a bit of orange being used. Next came the idea of painting a table and chairs. An ordinary drop leaf table and four wooden seated chairs were discovered and utilized for this. After considerable experimenting, a good grey with a suggestion of warmth was decided on. The pieces were given three coats of paint, rubbing down the first two with steel wool. This gave a nice body, and when the chairs were further decorated with quaint baskets of flowers painted on the broad top piece, the set proved very attractive.

The same bright coloring of the florets on the china was repeated in the flower baskets. Having gone so far, the idea of doing the entire room persisted, and so the windows were the next thing tackled. Plain curtains of cream voile were used. These hung about an inch below the window sills and were finished with a two inch hem. Grey denim was used for inside curtains and valance. Upon this were stitched three inch bands of green denim. The valance was cut in a wide shallow scallop with a deeper square cornered piece at each end. This also had the appliqued green bands, which were set back on this, as well as the curtains, about three quarters of an inch from the edge. Both were lined with grey green cotton sateen. One-half width of the material was used for the side pieces which hang perfectly straight.

All of the curtain materials were inexpensive, and the labor and time spent in making them was but a trifle. The walls of the room were tinted a French grey and the woodwork painted the same tone. By doing this the room seemed less "cut" than would have been the case had a contrasting color been used. The idea was to get a good neutral background, as little broken as possible, as the room was small. The floor covering chosen to come within the very limited finances of

this venture, was a colonial rag rug in which there was much grey and green.

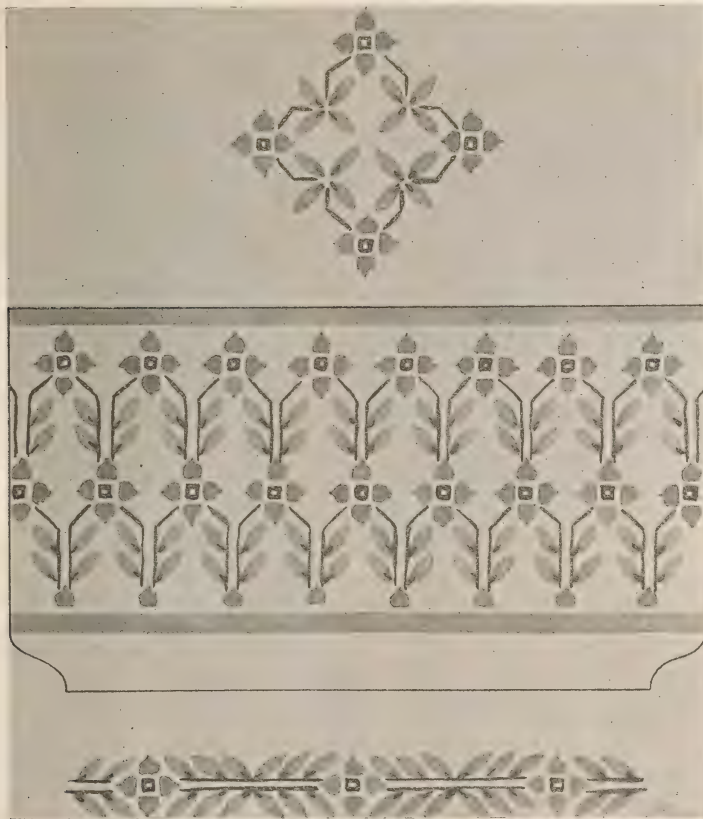
A rather long narrow table was painted to match the other furniture, and with an old mirror hung over it, did duty as a side board or serving table. A large brass bowl for flowers filled with bright blooms from the garden gave a gay note to the room. Candlesticks, large tray and Russian samovar of brass, reflected the sunlight and helped to "brighten the corner." These were already on hand and so did not come out of the allowance.

And so this all grew from the one little napkin, a set whose chief charm is the simplicity of it all. One need not be appalled at the task of getting it together and in these busy days that is a great consideration.

One of the most restful rooms I ever remember entering was a grey room. Drift-wood grey was the color note, and

with it was used a bit of wistaria and cool green. It was so quiet and simple in its color scheme, that one came into it out of the noise of the street with a feeling of immense relief. In the dining room described in this article, a bit of gayer color was introduced. The cheery bit of color is like a smiling good natured person, who puts everyone about them into a good humour. When we come together about the table perhaps we need a little stimulating and while the grey is soothing to our tired nerves, we need the dash of color as well for this occasion.

The second napkin is part of the set, the cloth of which was shown in the August number. This set would fit in well with fumed oak, with deep cream walls and peach colored curtains. Peace colored our printer called it last month! Since the war color is red, I presume there must be a peace color. I am afraid we are off the subject of linens again. First thing we know the editor will be changing our title.



BOWL—MARY L. BRIGHAM

Can be easily adapted to glass.

Oil petals of flowers and dust with Grey Blue. Oil leaves and dust with Florentine Green. The upper band is of the Blue and the lower one of the Green. Stems and all dark tones are Green Gold.

MAY E. REYNOLDS JUDSON - - - PAGE EDITOR

116 Auditorium Building, Chicago, Ill.

CANDLESTICK

BLACK lines are in outlining ink that fires in, and the bands are in Roman Gold. Widest space is tinted in Neutral Yellow and Violet, also the space at lower part of candlestick is in Neutral Yellow, Drab and Violet, narrower space near top is in Grey for White Roses, and space at top is Yellow Green. The four bands at top are in Roman Gold and are not outlined in the ink. The roses are painted in Rose, for the lighter parts, American Beauty for the darker parts, and Crimson Purple for the shadows. Center of lower rose is in Lemon Yellow, and Auburn Brown, with Hair Brown for the deepest tones. Leaves in Apple Green and Violet and for the darker leaves Empire Green, Dark Green, and Violet. Stems and veins in Violet, a little Best Black, and a touch of Neutral Yellow and Finishing Brown. Background of roses, Violet, Drab and a little Brown Green, pat out until tone is dainty, also a very light wash of American Beauty, Peach Blossom, or Pink Glaze can be used near the roses, to give them a sunny background. Put on the Roman Gold bands after the tints have gone on, and the roses and leaves are finished.

Second Fire—Retouch in same colors used in first fire, and go over the gold bands again, with the Roman Gold.

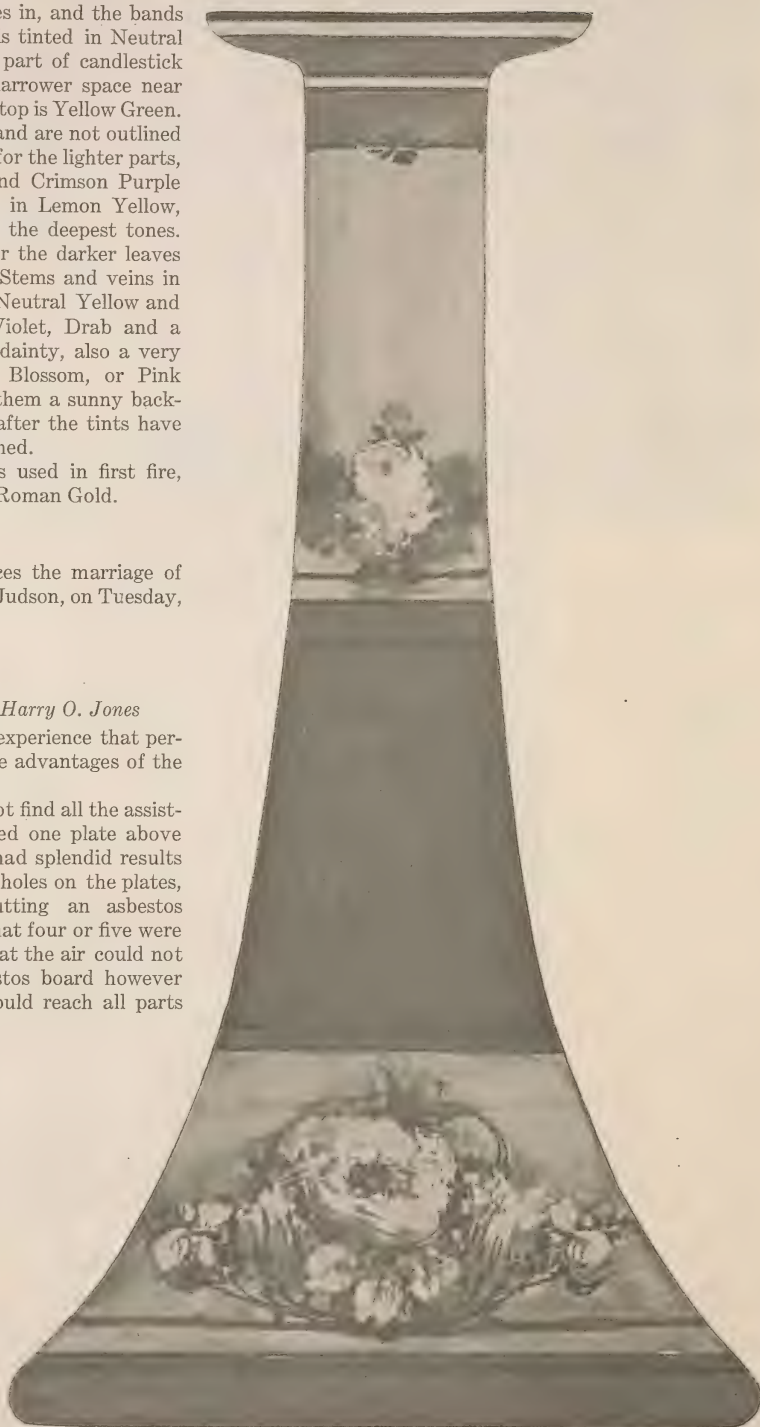
Mrs. James Charles Reynolds announces the marriage of her daughter May Elizabeth to Mr. Wilber Judson, on Tuesday, August 28th, 1917.

FIRING

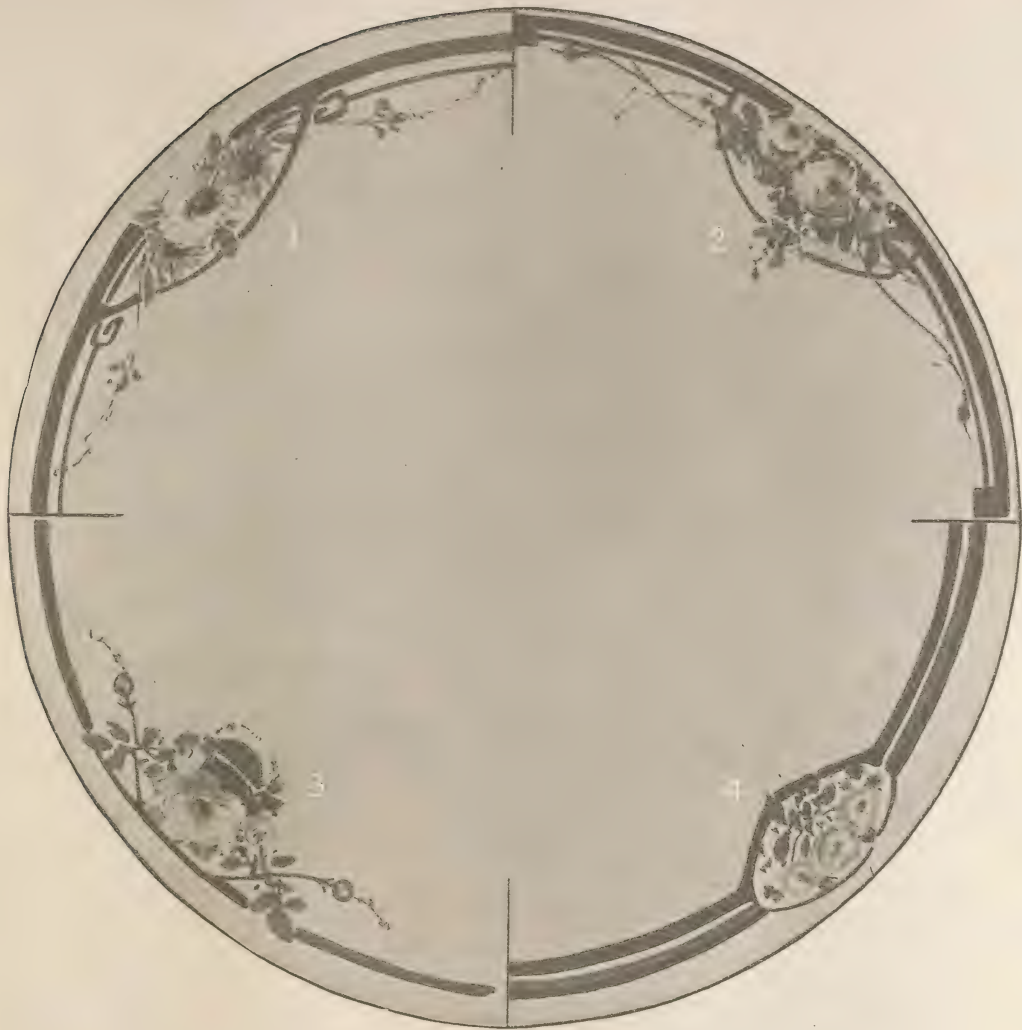
Mrs. Harry O. Jones

IN teaching in a small town one reaps experience that perhaps does not come to one who has the advantages of the city with its circle of china decorators.

In reading and in questions we could not find all the assistance needed for firing. At first we stacked one plate above the other with a small stilt between, and had splendid results for a while, but finally we noticed three little holes on the plates, made by the stilts. Then we tried putting an asbestos board between each plate with the result that four or five were broken, which we accredited to the fact that the air could not circulate freely. We have used the asbestos board however between cups and articles where the air could reach all parts equally. We had good success in stacking plates on edge, one against the other, being careful that only unglazed surfaces touched the glazed but sometimes they would stick, probably because not enough care was exercised, or on account of poor china. Placing the asbestos card between the plates, stacked on edge, eliminated this danger, but we have found small streaks where the card has rested. Then we learned that, by stacking the plates on edge with a small stilt between, these former difficulties could be surmounted. It is more difficult to keep the plates in place this way and takes more space but we have the satisfaction of feeling when the firing is in progress, that there is no danger of "kiln marks."



CANDLESTICK—MAY E. REYNOLDS JUDSON



FOUR DESIGNS FOR PLATES—ADELINE MORE

NO 1—Lightest part of flower is a very delicate wash of Deep Blue Green and Sea Green or Turquoise Blue. Add a little Banding Blue for shading. Center is Albert Yellow shaded with Yellow Brown. Darker flower is Deep Blue Green and Banding Blue with a little Violet added for shading. Center is Yellow Brown and a little Blood Red. Leaves are Apple Green and Albert Yellow shaded with Shading Green and Copenhagen Blue. Stems, Brown Green and Yellow Brown. Dark bands are Shading Green, Copenhagen Blue and Apple Green. Outer edge is a thin wash of Dark Grey and a little Apple Green.

No. 2—Flowers are painted with a thin wash of Albert Yellow and shaded with the same color used a little heavier and a little Yellow Brown added to it. Deep tone in center is Yellow Brown. Leaves Apple Green and Yellow Brown with Brown Green added for shading. Bands are Gold.

No. 3—The Rose is White. Paint leaves around the rose with Apple Green and a little Copenhagen Blue and add Shading Green and Brown Green for darker touches. Lightest tone in rose is left white and Violet and a little Albert Yellow used for shadows. Center is Yellow Brown. Stems are Brown Green and Violet. Light part of bud is Blood Red. Bands and dark spaces under rose are Copenhagen Blue and a little Banding Blue. Outer edge is a very thin wash of Sea Green.

No. 4—Light tone in roses is a very thin wash of Rose and shading is of the same color used heavier and a little Blood Red added for centers. Leaves are Apple Green and Yellow Brown with Brown Green added. Bands are Gold.

WALTER K. TITZE - - - - - PAGE EDITOR

210 Fuller Avenue, St. Paul, Minn.

VASE, JAPANESE FIGURES

USE a large cylinder vase (Belleek), apply design twice, or three times if permissible. First working.—Trace design in carefully and outline with India Ink. All dark bands, flower pots, stems and long leaf forms are oiled and dusted with Mode; small clover leaf shaped flower is left white. Paint in figures and scene next. Keep background in soft tones of violet and greys and in the foreground use a little of the greens, but remember to keep the general effect a purple grey. Do not work up figures as much as in study. I have brought out detail so as to reproduce better. Use violet for one dress and a soft yellow for the other with a touch of dark grey and black for hair and all dark touches. Keep the parasol soft in color, using Violet of Iron for handles, etc. Lanterns in soft tones of blues, greys, and greens.

Second working.—Oil and dust entire vase, with exception of scene, with 2 parts Pearl Grey and 2 parts Lavender Glaze or you may use Lavender Glaze 3 parts and Warm Grey 1 part. Retouch scene and fire.

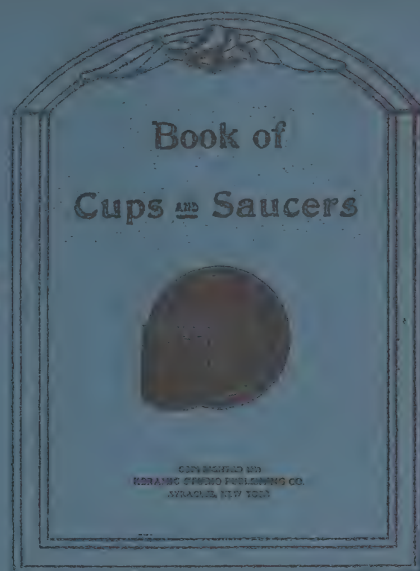
If enamels are desired use enamels corresponding in color with glazes.



VASE, JAPANESE FIGURES—WALTER K. TITZE



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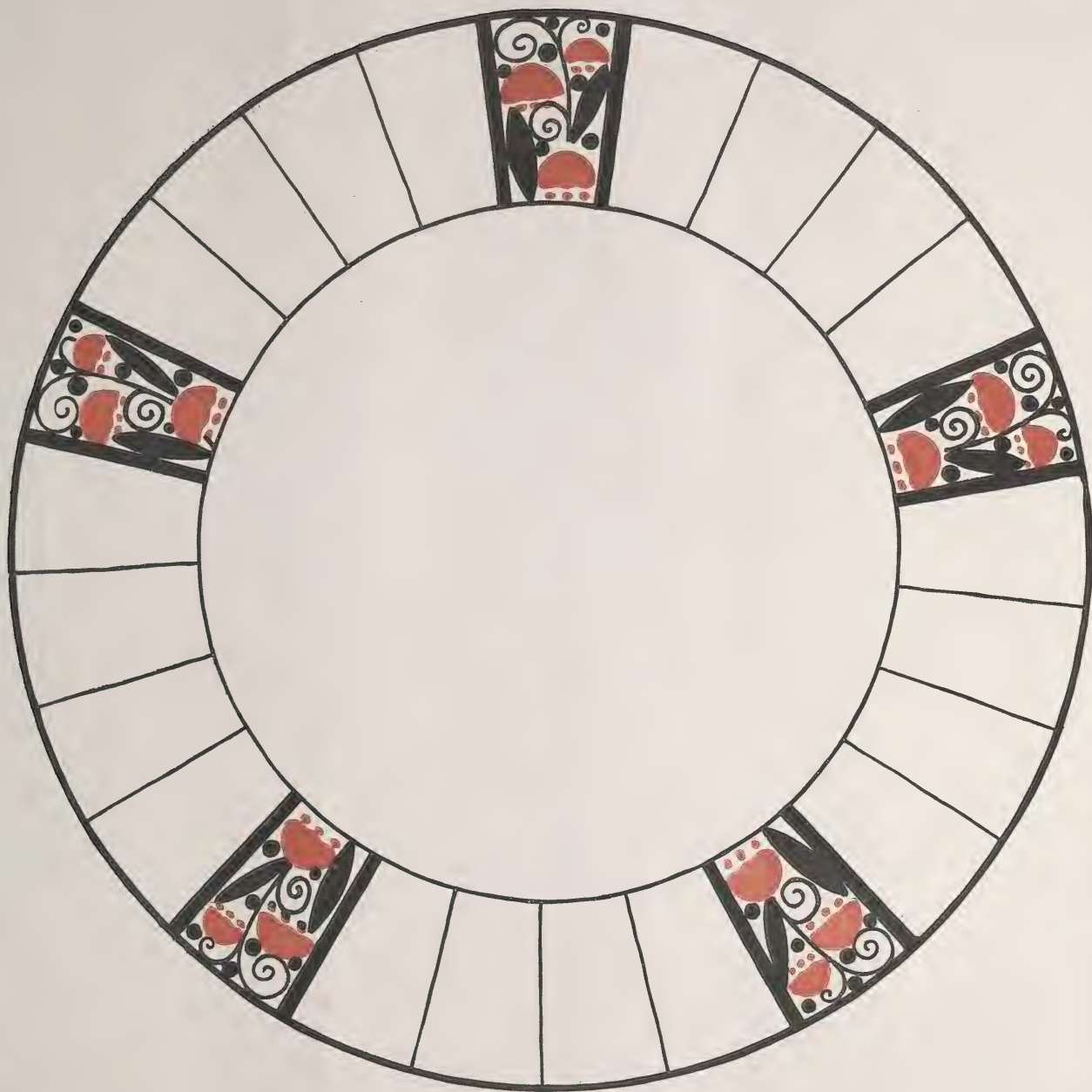


PLATE IN BLACK AND RED—ALBERT W. HECKMAN

NOVEMBER 1917
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SYRACUSE, NEW YORK

November 1917



VERY cloud has its silver lining. In the midst of a disorganized business there is still hope and among many conviction that the china business will revive after the war. There is no reason why it should not. However poorly organized, however inconsistent in many ways, individual decoration of porcelain by women rests on two solid facts.

First, there is an enormous, growing, constantly renewed demand for specially decorated china and glass of all kinds. In porcelain tableware alone, one of the Syracuse factories produces over eight million pieces of decorated ware a year. That is only one factory. There are many other porcelain makers in the United States and before the war they could supply only 25% of the demand, the other 75% were supplied by Europe. This gives an idea of the tremendous possibilities in a field in which individual decorators play only a small part, although their consumption of white china reached before the war very respectable figures. There is room for practically unlimited development, especially if the majority of decorators learn to do what the minority are doing now, artistic work of far greater merit than mechanical factory work.

There is another solid foundation to individual china, glass and pottery decoration by women, the fact that the emancipation of women is progressing with rapid strides. More and more women become independent, make it a point to be able, if necessity arises, to earn their own living, or, even if there is no absolute necessity, feel the need of a useful and remunerative occupation. This will be increasingly the case in the years to come and what occupation is there more attractive than china decoration? The elements are easily mastered and women with a little persistence and taste are soon able to earn a fair sum. After a while teaching beginners is an easy way to add to the income.

If one keeps in mind these two fundamental facts, and realizes that the present decline of the business is not due to lack of interest in the work but to abnormal and temporary conditions, there is certainly no reason to be discouraged, and the only thing to do is to prepare now for the better times to come.

Decorators can do their share of this preparation by organizing their business on a sounder basis than it has had so far. We will not repeat what we have already said on this subject. That part of the problem is the decorators' part. *Keramic Studio* has also its share to take in this preparation for a better, bigger business after the war. It must help decorators in a more efficient way if possible and that means that its editor must have constantly in mind the improvement of the Magazine in quality of designs, and also it must in some way appeal to the great mass of beginners and of decorators for whom advanced work has no special interest. On the other hand *Keramic Studio* must pay its expenses and give a living to its publishers.

We do not need to say that the problem is not easy. Exactly what conditions will be after the war in regard to

publishing expenses is much a matter of guess work. The cost of material, paper, ink, etc., may not be as high as it is now but in a general way prices will never come back to the old level. With the present tax law, the cost of mailing will gradually increase until in 1921 all the encouragement which has been given to publications by the low rate of second class matter will have disappeared. The price of magazines, if they are going to survive, will have to be adjusted in some way to the new conditions.

However complex the problem, we think we will be able to solve it. *Keramic Studio* has lived over eighteen years and must continue its work. It will do so. Changes of some kind may be necessary, and they will be made as soon as there are signs of peace and of a revival of the china business, but whatever these changes may be they will not lower the quality of the Magazine. There is no possibility of a permanent revival unless better work is done all around than was done before the war and *Keramic Studio* must keep up with the movement for better, more artistic work in all lines of craftwork.

Until conditions become normal its subscription price will remain what it is now. But we remind our friends that at present there is absolutely no profit in its publication, and we urge them to continue their support, both as subscribers and advertisers, even if this means to them a temporary sacrifice. Our final decision in regard to changes, especially in regard to the subscription price, will very much depend on the support we receive from now to next January.

✦

The Detroit School of Design, 546 Jefferson Ave., E., Detroit, Mich. announces the opening in October of its seventh year. Courses in illustration, fashion design, poster, decorative and mural design, architectural and normal art, etc. Children's courses in design, color harmony and drawing.

✦

Mr. Walter K. Titze writes to us that he has been drafted for the war and will be unable to send his page in *Keramic Studio* for the present but intends to continue the work as soon as he returns to civil life.

✦

A subscriber sends us a very attractive set of Satsuma beads decorated in flat enamels, also instructions for decorating and firing them. We will publish these instructions and illustration of the beads in next issue. If there is demand for beads the Satsuma people and undoubtedly other potteries would put them on the market in quantities. It seems to be an interesting new field.

✦ ✦

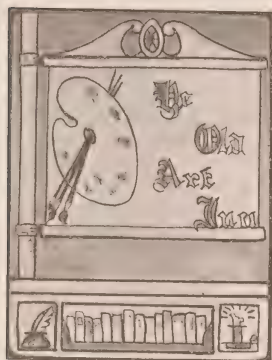
STUDIO NOTE

After a long illness Miss Louise Seinecke of Cincinnati, is back in her studio full of ambition and energy in the work for which she is so well fitted, that of glass decorating and glass staining. Miss Seinecke makes a specialty of instructing teachers in this art, which is having wide-spread interest throughout the United States.

ANITA GRAY CHANDLER

7 Edison Avenue, Tufts College, Mass.

PAGE EDITOR



AT THE SIGN OF THE BRUSH AND PALETTE

*This is Ye Old Art Inn
where the worker of Arts and
Crafts may rest a bit and par-
take of refreshment.*

THE work of summer art school students from many parts of the country was exhibited from Oct. 1 to Oct. 12, in the galleries of the Art Alliance of America, New York City. There was an interesting display of arts and crafts from the Berkshire Summer School of Art, under direction of the Pratt Institute instructors. The Art Students' League of New York was well represented. Among the other schools to exhibit were the Art Institute of Chicago, the Minneapolis Institute of Art, the Annsnough Art School of Dallas, Texas, and the summer art school of the Pennsylvania Academy of Fine Arts which is held at Chester Springs, Penn. The value of such exhibitions as these can easily be seen as they tend not only to spur the students on to redoubled efforts but they give the public, even if it is merely the art-loving public, the opportunity to see what is being done in this country in the way of art. A students' exhibition is held every year in Boston that attracts many besides fond parents, aunts, and cousins. The Boston Museum School of Fine Arts holds its students' exhibition in one of the museum galleries where one may see work of the most interesting order. Not infrequently a student himself will explain just what a certain piece of modelling or a particular picture is intended to convey. Most of the work at student exhibitions is refreshing, naive, and original. Self-expression seems to be the watchword.

The project for decorating the Missouri State Capitol has been put into the hands of a most competent committee composed of the following well known people: Professor Pickard of the State University, Mr. Bixby of the City Art Museum of St. Louis, Mr. Downing, treasurer of the Kansas City Art League, Mr. Kocian, a St. Louis art dealer, and Mrs. Painter, former state regent of the Daughters of the American Revolution. Mr. Egerton Swarthout is the architect.

That America is rich in mural decoration will be made evident to one who reads the recently published pamphlet of the Mural Painters, a national organization founded a little over twenty years ago. Though mural decoration in this country is of comparatively recent date the work accomplished is in the main of the highest order, and the list of artists engaged in it is surprisingly long. The names of John W. Alexander, John La Farge, Kenyon Cox, Edwin H. Blashfield and Ernest Peixotto stand out among many others less familiar. The society known as the Mural Painters was organized for the purpose of developing the arts which are used in the embellishment of architecture, whether carried out in pigment, stained-glass, tapestry, mosaic, or other suitable

media; also to regulate decorative contests, by-laws for professional practice, and "for the establishment of an educational propaganda through the agency of lectures, existing schools, and in whatever ways opportunity may suggest." For those art clubs expecting to study murals this winter this pamphlet will be found quite valuable.

Late in September last, the beautiful old Havana Cathedral in which rest the bones of no less a personage than Columbus, was threatened with sale and subsequent demolition. Instantly a storm of protest arose from historians, artists, and public-spirited people who considered it nothing less than desecration to destroy an edifice so ancient, beautiful and historically significant. As a result the members of the National Historical Society of Cuba interested themselves in saving the cathedral for posterity, and it is thought by those who understand the situation that it will be taken over by the Cuban Government as a national monument. The chief art treasure is a small Murillo, depicting the Pope and the Cardinals celebrating mass prior to the departure of Columbus on his portentous voyage. The interior decorations are in themselves of the choicest order, being well worth the Cuban government's saving, even if the bones of Columbus and the little Murillo did not warrant it. The building is 213 years old; it was completed in 1704 by the Jesuits; in 1705 the Columbus relics were brought to its crypt from Santo Domingo.



Designs adapted for an old Moorish platter. Applied to modern Japanese yellow pottery

The Boston Public Library is showing a group of French war posters this autumn in its Fine Arts room in connection with a collection of photographs illustrating French art. Sculpture, painting and architecture are included among them. Details of Rheims Cathedral, both exterior and interior, seem to interest the visitors more than any others. One hears many pronunciations of the well known word. Some make it rhyme with "dreams," others with "dimes," still others with "France," either broad or flat "a." The war posters, as might be expected, are generally somber in tone. Very little of the proverbial "French gaiety" appears. In perhaps two, genuine humor is expressed. The most impressive in the collection represents Cardinal Mercier defending his people against the invaders. The red in his robes stands out as sharply as blood against the doleful greys and blacks of his people who are massed in at the left of the drawing in every attitude of despair. The Cardinal's figure is valiant, protecting and protesting. Done in other medium and less sketchily this might well be a lasting picture. It has the elements of greatness.

Anita Gray Chandler



MRS. HENRIETTA BARCLAY PAIST - PAGE EDITOR
2298 Commonwealth Ave., St. Paul, Minn.

CONSTRUCTIVE DESIGN VS. ADAPTATION

FROM time to time it is necessary to pull ourselves up and enquire whither we are tending. To recall truths of which we are all aware and to which we give theoretical assent but fail to live up to. We need them for ballast and should not throw them overboard or lock them up and lose the key.

For years we have been conscientiously studying to learn what constitutes a legitimate decoration. The answer which must appeal to all sincere workers as logical is that a *decoration should be* (or at least appear to be) *organic*—and not an afterthought; that it should be consistent with the shape and purpose of the object decorated.

How much of the present decoration will stand the test of that definition? How much conforms to the structural demands of the piece and how much is frankly *applied ornament*? The demand is constantly for *something different*. So instead of evolving something from our inner worst consciences, we dip here and there through the past in search of the motifs—and adapt these—even aping the crude drawing and making these limitations of the workers ours. It is one thing to study, for the sake of pure knowledge and inspiration, the products of the past. It is wholly different to cull from the past,

copy characteristics and fall into the crude drawing which was the result of limitations which are not ours.

What trend has our ambition taken and where will it lead? Certainly not to a characteristic type of decorated pottery and porcelain for the *museums of the future*, if each succeeding year finds us facing backwards trying to *absorb* the *characteristics* of a *different race*. True, America is a melting pot and perhaps we will have to exhaust the past before we can fuse the result into a homogeneous mass. American architecture went through all this process of assimilation before evolving anything characteristic. Evolution moves slowly and sometimes “steady by jerks,” just now we are on the lower round of the spiral and it takes an optimist to see that we are moving forward. So while I rant I try to think that all this experimenting is a part of the game. Some day we’ll tire of copying the “ancients” and face about and try to evolve something from our innermost shrines. There are “hidden fields” unexplored within each of us—we have access to the “Realm of Ideas.” Let us not forget this—nor what we have learned of the underlying principles which govern the “orderly arrangement of an idea.” Let us not forget to be architects and in building let us remind ourselves that the real inspiration comes from within—all outside inspiration is only supplementary. And furthermore let us not forget that we once *learned to draw* and were proud of the achievement and that we have not the excuse of limitation that primitive folk had. We have access to everything which should make for good draughtsmanship and technical excellence. Simplicity is a desirable characteristic but simplicity is not crudity. The curve is still the “line of beauty” and the laws of harmony remain the same. Nature still supplies us with motifs and suggests laws of construction. The age in which we work is vastly in advance of any other. We are on an eminence from which we can view the past. Let us not lose ourselves in contemplation but remember we are the accumulated result of all that is past and should have a tale of *our own* to tell for posterity.

All art, as a part of civilization, is in a chaotic transitional stage. Emotion is for the moment rampant. Modernism so called is not so much modernism as a temporary reversion to barbarism—to the primitive. It’s a convulsion—but it will pass and then we’ll have to take stock and see what is left that is sane, wholesome and constructive. It is not a bad idea to take a pre-inventory survey once in a while, it keeps us level.

× ×

DESIGN UNIT—BUTTERFLIES

THE unit of butterflies shown this month is adaptable to many shapes, but will be found especially suitable for bowls, where from three to five units may be used on the



outside and held together by color bands and abstract lines. One unit may be used in the bottom of the bowl and a smaller abstract border near the edge with color band and edge of bowl in color. The design will be most effective in enamels but can also be treated with lustres of brilliant hues. If done in enamels it will not need the fired black outline, but if in lustres or flat color the outline should be used. Butterflies are of such brilliant and varied hues that one can hardly go amiss if one’s sense of color harmony has been developed. Next month I shall show adaptations of this unit to different shapes with variations of the theme.





AZTEC MOTIF

Suggested by Mexican Hieroglyphs

Esther A. Coster

FIRST Fire—Tint entire surface with a soft yellowish grey, using Neutral Grey with a little Yellow Brown. Second Fire—Lightest value, same color as the ground a trifle darker. Light value, grey green, using equal parts Celadon and Neutral Grey. Dark value. Bands, Yellow Brown strong. Scroll figures, old blue, using part Royal Blue and 3 parts Neutral Grey. Darkest value, Black. Enamels are effective for this style of decoration. Suitable for vases, lamps, or other upright pieces.



LUNCHEON SET IN PINK ROSES (Page 116)

Ida Nowels Cochran

TRACE conventional part of design on the china with transfer paper. Plates to be divided into three parts and one motif to be on each side of creamer, sugar, teapot and cups. Sketch in roses and paint with Aulich's Rosa with Copenhagen Blue for shadows. Leaves in Yellow Green, Olive Green, Dark Green and Copenhagen Blue. Background of naturalistic panel Lemon Yellow, Copenhagen Blue and Dark Green. Now outline conventional design in 2 parts Copenhagen Blue and 1 part Copenhagen Grey. Fire. Tint long panels in 2 parts Copenhagen Blue and 1 part Copenhagen Grey. Retouch naturalistic panels in same colors as for first fire. Rim edges of plates. Fire.



THE BOOK SHELF

Anita Grey Chandler

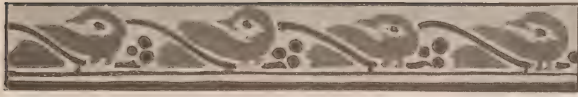
Collecting Old Lustre Ware. By W. Bosanbeo. (George H. Doran Company, N. Y.) Collecting Old Glass. By J. H. Yoxall. (George H. Doran Company, N. Y.). Collecting Old Miniatures. By J. H. Yoxall. (George H. Doran Company, N. Y.) Looking over these three little volumes is enough to make one quit work and fly to the nearest antique shop available, more especially if one happens to be a collector

even in the mildest way. Each is an attractively written book gotten up in a way to impart information in a pleasant manner. Modern decorators who are using lustre to any extent might find the first valuable as a historical background to their work. Those painters who are going in for glass decoration—and anyone who is at all farsighted may be depended upon to do that—will no doubt be interested in the book of old glass. This applies only to the class of painter who wishes to mix a little idealism with her oils and turpentine, not to the other who desires “nothing but designs,” as if she were a dressmaker who ordered patterns at a counter and never bothered to put any originality into her work.



“Remember that a true work of art is that which has pleased the greatest number of people for the longest period of time; that the love of beauty indicates our highest intellectual plane, and that if you will express to your fellow sinners burdened with life's cares, something of the enthusiasm of your own life, and will assist them to see their mother earth through your own eyes in constantly increasing beauty, . . . you will confer upon them one of the greatest blessings which fall to their lot on this mundane sphere.”—*F. Hopkinson Smith.*





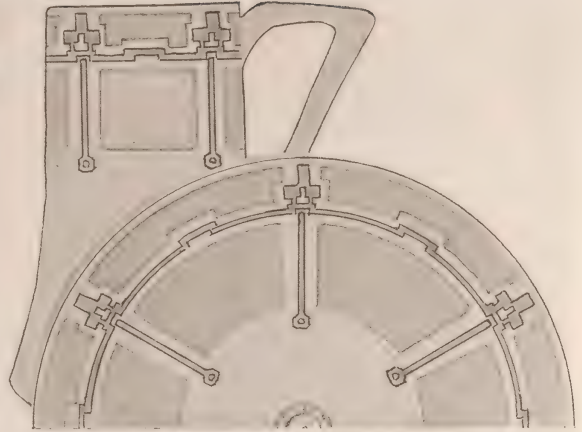
KATHRYN E. CHERRY - - - PAGE EDITOR

Marina Building, St. Louis, Mo.

ENAMEL OR DRY DUSTING ON BELLEEK

ENAMELS treatment—Birds are Peacock Green. Leaves Leaf Green. Stems Blue Green. Berries Wistaria.

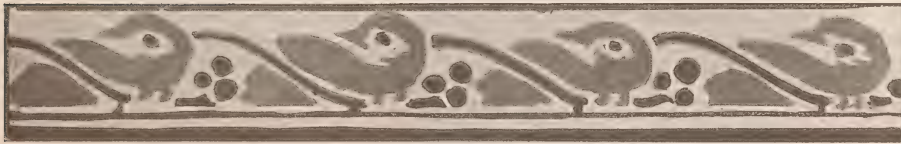
Dusting Colors—Stems and leaves, Mode. Bird, Dove Grey. Berries, Lemon Yellow and Ivory Glaze.



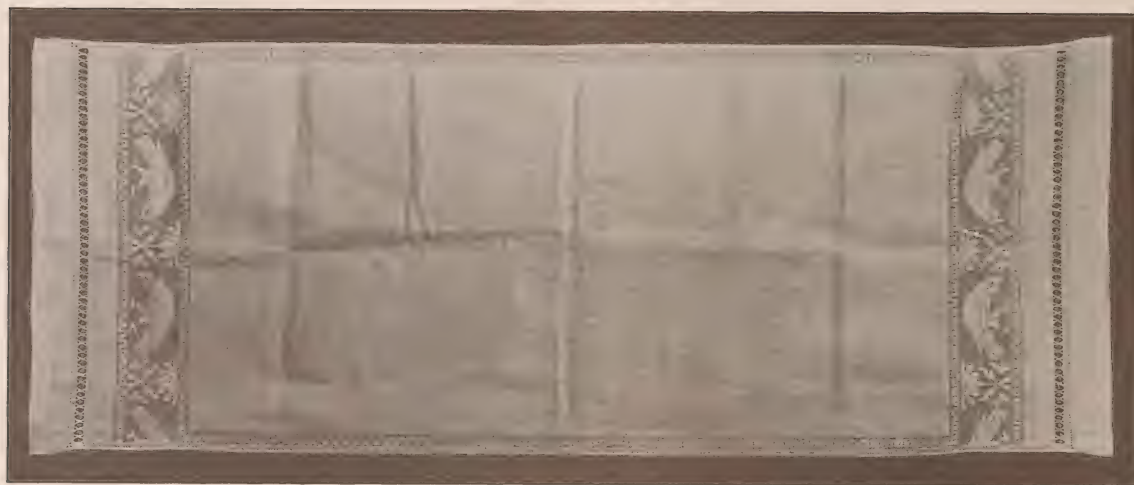
CUP AND SAUCER

Alleyne C. Webber

OIL the two large grey spaces and dust with Glaze for Green. The outlined section is Gold omitting the outline making a flat band of gold between the outline, also a gold band near the edge of both cup and saucer. In the two small openings in outlined section paint equal parts Yellow Green and Bright Green.



ENAMEL OR DRY DUSTING ON BELLEEK—KATHRYN E. CHERRY



THE LINEN PAGE.

JETTA EHLERS - - - - - PAGE EDITOR

18 East Kinney Street, Newark, N. J.

MENTION has been made at various times on this page of the lovely foreign linens, especially the Italian. Thinking that many who have been reading these "linen chats" might be interested, a particularly fine example is shown in this month's illustration. Considered as a design problem, observe the beautiful spacing, the variety in the width of the bands and their relation to each other, in which the finest sense of proportion has been used. The pattern of the wide border is so rich and well balanced. Note also how fine the narrow border is in dark and light. The runner or towel, which it really is, is forty-three inches in length and seventeen inches wide. The wide border is three inches in width, and the narrow one is a half-inch. The open work border at the top of the hem is also one-half inch wide. The sides have a very narrow hem, and all the hems are finished by a row of Italian hemstitch. The design is outlined with a fine stitch, and the entire background is filled with the finest cross-stitch, leaving the design unworked save for the outline. The thread used for this was a fine soft linen one of a lovely blue. It is doubtful if anything of the sort can be had in this country.

A split floss might come the nearest, using one thread. Whether this would wash well I can't say, nor would it have the quality of the linen thread. Still it is worth trying. When one has seen this wonderful Italian cross-stitch, it becomes difficult to accept much one sees of the other sort. So beautifully done is it, the stitches so small and exact, the back of the work so even that it is almost as interesting as the right side. All of it far removed from the commonplace kind we are all familiar with. A piece such as this is full of suggestion and inspiration to any needle-worker, and that is one of the reasons it is shown. Can't you see a lovely set of cloth and napkins developed from it? Napkins with the narrow border and the hemstitch, and the cloth finished in the same manner. Perhaps introducing a group of the birds in some interesting way. Of course work of this character takes longer to execute than most of the things shown on this page.

One has the satisfaction however, of doing a decidedly "worth-while" thing. The question is often asked "are these things bad?" "These things" being the regulations so called "art store" linens, the eyelet embroidered, scalloped edged,

padded flower be-decked variety every one so well knows. Of course anything that is very well done has some merit, but when you consider that work of the kind just mentioned has absolutely no individuality, and is commonplace to the last degree, the above question is answered for the artist who above all else aims for self-expression. So you see if we want to have really fine and distinctively individual things, we must work away from the stereotyped things of the shops. There is so much beauty to be found in simple materials, simply used, that one should consider well before attempting the more elaborate, and be very sure the labor involved is to be well repaid for in the finished result.

During the last month a most interesting piece of old linen came to my attention. A little group of congenial souls took a motor trip into the "Pennsylvania Dutch" country in the late summer. It would take a large volume to hold all the tale of this venturing forth, or to half tell of the treasures discovered and acquired. One of them was the linen piece referred to. This is a guest room towel. Not the tiny thing we all know by that name, usually so over-elaborate the average guest quails at using it, but a long narrow affair which was hung on the door in the guest chamber. It was the greatest breach of etiquette to use this, its chief mission being apparently to blazon forth the house-wife's ability as a needle-worker. This one had the alphabet done in cross-stitch across the upper part, the colors being red and a very dark blue. Below this was the name of the worker and the date, presumably when the piece was finished. Then came quaint figures of a man and woman and several geometrical ornaments. Across the bottom were the numerals, all the work being done in cross-stitch. It was suspended by little tape loops at the upper corners and measured fully a yard and a quarter in length and was about sixteen inches wide. Really a sort of magnified sampler yet called a towel. These old needle-workers had the right feeling for they did truly express themselves in these quaint things.

Each piece was individual and in many collections one would rarely find two pieces alike. Perhaps some reader has a bed room furnished in colonial style and what would make it more complete than one of these "guest-room towels" hung upon the door. It would be great fun working up a design, with much studying of old samplers and the like.

Almost anyone can unearth a bit of home-spun linen for the purpose. Perhaps one of grandmother's linen sheets might be sacrificed for the cause. A worn place or perchance a hole

is a real salve for one's conscience as the scissors commit the sacrilege. One may find many beautiful stitches on the old samplers and so a study of them is profitable. We have much in this country because of the large influx of foreign people. A most remarkable exhibition of woven and handworked articles was shown by our Newark Museum last winter, called "Homelands Exhibition." The children in the public schools were asked to interest their parents and there was a most generous response. Out of ninety thousand school children about seventy per cent. are foreign so there was a great wealth of material to draw upon. Treasures from the old country many of them brought over years ago were shown. A spinning wheel, a large wool wheel and a loom were exhibited. A weaver operated the loom at stated hours and was usually surrounded by an interested throng. One late afternoon a little old lady came in with her grandchild by the hand. She moved from case to case looking at the various objects, until her progress about the room brought her to the spinning wheel. In an instant her aged face was aglow, and ejaculating something in an unknown tongue, regardless of the attendants or the "hands off" sign, she slipped under the ropes, and in a twinkling her foot was on the treadle and the

wheel whirring as she held the bit of flax between her knotted fingers. No one stopped her, and in joy she sat there and spun. The wheel had bridged the space between the present and those old days back in the far off homeland, and once more she was the happy young peasant woman of the long ago. The Museum people became much interested in her and each day during the rest of the exhibit she came and spun to the delight of thousands of people who visited the galleries.

Perhaps here is an idea for you in your home town. Arrange an exhibit of samplers and handwoven things and if you want to charge admission give the proceeds to the Red Cross for their great work.

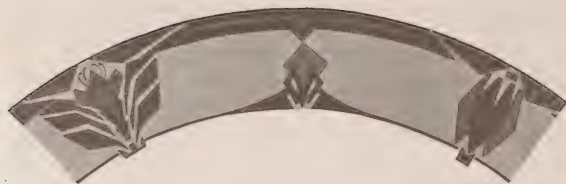
JARDINIERE

Ada Maud Chapin

IN the design for the Belleek jardiniere I have shown the one panel, or one-sixth. I used Miss Mason's Relief Enamels, soft Austrian Blue, for all darks, Emerald Green soft for medium tone. Flowers, Chinese Rose soft, with small portion of Best White Enamel. Center of flowers, Imperial Yellow soft.



JARDINIÈRE—ADA MAUD CHAPIN

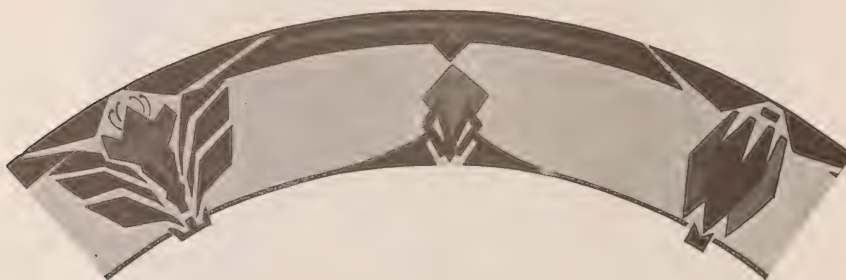


MRS. VERNIE LOCKWOOD WILLIAMS - PAGE EDITOR
University of Pittsburg. Home Studio, 52 W. Maiden St., Washington, Pa.

DESIGN FOR CHOP PLATE

THIS design made from the bell flower is for a 14 inch chop plate. The plate is tinted all over with Copenhagen Grey and fired. The design is then applied, being very careful to have an accurate tracing. The dark parts are painted in very carefully with Royal Blue, then dusted. The medium tones are painted with Copenhagen Grey toned with Royal Blue and dusted with the same. Outlines of dark blue after the dusted color is thoroughly dry. If this is carefully applied two fires should be sufficient, but if a third fire is necessary re-paint with the same colors but do not dust again.

This design may be adapted to a great many shapes.



DESIGN FOR CHOP PLATE—MRS. VERNIE L. WILLIAMS

BEGINNERS' CORNER

JESSIE M. BARD - - - - - PAGE EDITOR
Dickinson Seminary, Williamsport, Pa.

TEA TILE—WILD ASTERS

OIL entire surface of tile with Special Medium for Dusting, pad this until it tacks and let it stand an hour or more, the length of time depends on the amount of oil that was applied, the length of time it was padded and weather conditions. This can only be learned by experience. It should be watched so it does not become too dry or it will not take the color. Dust this with 3 parts Pearl Grey, 1-5 part Yellow Brown and 1-5 Dark Grey.

Second Fire—Trace design and outline with a fine line of India ink. Oil the flowers and outer band and dust 2 Water Blue and 1 Banding Blue. Oil the remaining dark tone and dust with 3 Water Green No. 2 and 1 Bright Green. Oil the light tone and center of flower and dust with 3 Bright Green and $\frac{1}{2}$ Water Green No. 2. Straighten all edges with a pointed orange stick and clean off all extra particles of color

and then dust over the entire surface with Ivory Glaze, this will clean off all loose particles. When fired all colors should blend well together, if they do not a wash of the necessary color to tone them down may be added.

ANSWERS TO CORRESPONDENTS

M. L. S.—I would like to know what you could do to Satsuma so it would hold water?

If it is a surface that is not easily seen apply a coat of white shellac and allow it to dry thoroughly and then apply another one. If it is a bowl or an open space line it with enamel.

Mrs. R. R.—Should you have a standard price list for firing kindly send me.

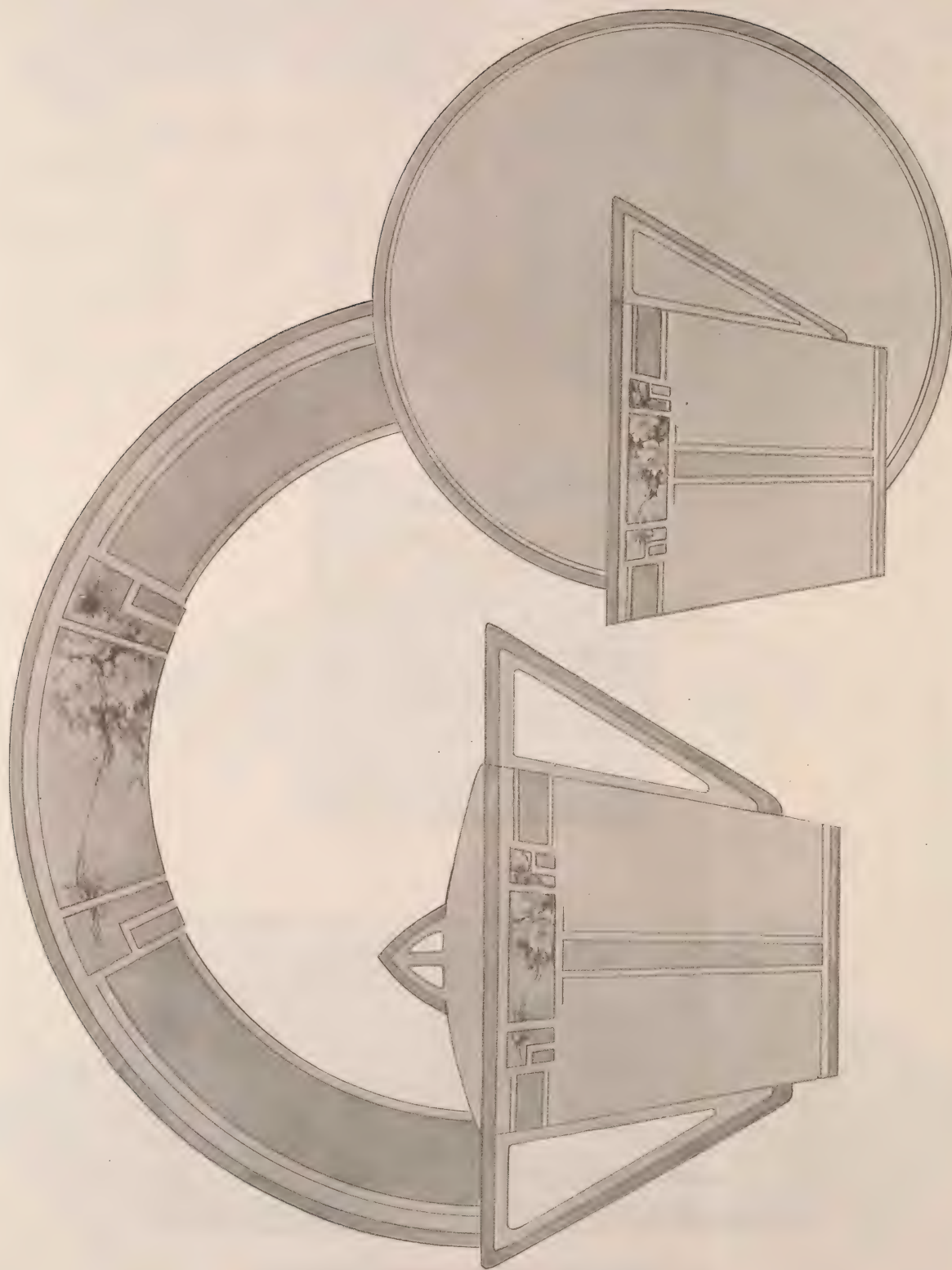
We have no list—some of the prices are: bread and butter plates 5c., 8½ and 9 inch plates 10c. Large cake plates 15c., cups and saucers 10c. Steins 15c. Large tankards 50c. Other pieces can be gauged from these according to amount of room they occupy in the kiln. Prices for Belleek and Satsuma wares are a little higher for they take more space in the kiln since they cannot be stacked up.

S. M. H.—What is the definition of "White Gold" and "Virgin Gold?"

White Gold is the same as silver. We are not familiar with the Virgin Gold.



TEA TILE, WILD ASTERS—JESSIE M. BARD



LUNCHEON SET—IDA NOWELS COCHRAN

(Treatment page 110)

GLASS ENAMEL DECORATION

Marie A. Frick

MY first article treated of transparent colors entirely. We will now combine these with White Enamel No. 649, and make them opaque, and to resemble in part decorated china.

With enamel there is a much broader field, comprising principally flowers, but fruit, birds, butterflies, and small conventional designs can be used.

Now the trouble that so many have in using the enamel colors is the blistering, or boiling which takes place in the firing. I had no end of trouble with the ready mixed enamels, and discarded them entirely. However, I may not have tried out all of the different makes. But the same results are obtained with a certainty in the use of white enamel to which are added any of the transparent colors, in the proportion of only about 1-16 part color, as the colors thus mixed come out darker, and the dreaded blistering is quite overcome by the use of Demar Varnish and turpentine.

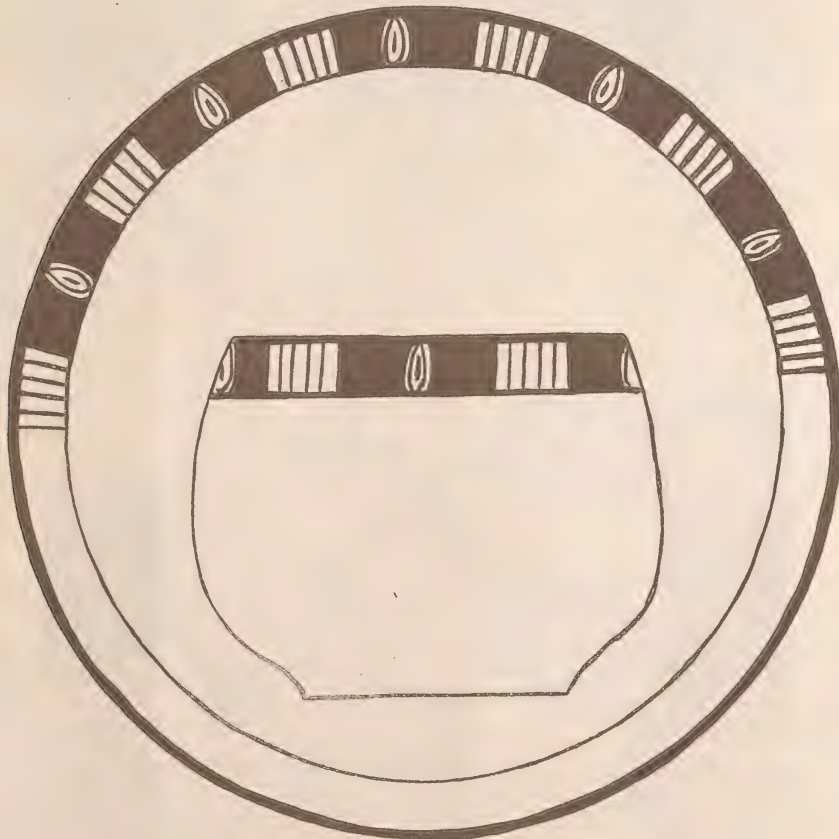
I will here demonstrate a design. Outline a clump of three small double roses with china white, on a piece of crystal glass. Take one of your small slabs, and mix the white enamel pure with Demar varnish, and thin with turpentine, using the latter frequently to keep it from drying. Take a square

shader well charged with the enamel, and completely cover the whole roses with as much as it will hold, and do it as quickly as possible. Then let this dry before you color them with pink, and while you are waiting for this to dry, finish the immediate background surrounding them by using transparent colors for green leaves and stems, etc. If you want large roses, say an inch in diameter, I would suggest putting the leaves in with white enamel and light green mixed.

By the time you have laid in the greens around the roses, the latter will be dry enough to finish with color. So take any pink, say Carmine No. 47, and thin this as usual, with fat oil and turpentine, and work with lavender oil. Shade the roses on the white enamel, with pink, just as you would on china, but very thinly applied. Mix your greens also as for china.

In doing a white daisy, raise the petals all with white enamel, put the seed pod in with Albert Yellow and enamel mixed. Then shade the shadow side of the daisy with grey black. You can give the extreme high lights an extra touch of white enamel, which will add to the effect. All this needs but one firing.

I find the glassware more repellent than china. With regard to the Roman gold, it would either peel off in places, if too heavily applied, or the glass shows through if thinly put on. So I always add a drop or two of the Liquid Bright Gold, after the Roman Gold is mixed, and it works like a charm.



CUP AND SAUCER—E. W. TALLY

Outline and center of oval is 2 Yellow Green and 1 Apple Green, also the white bars. Remainder of design is Green Gold.



GRAPES—MARION L. FOSDICK

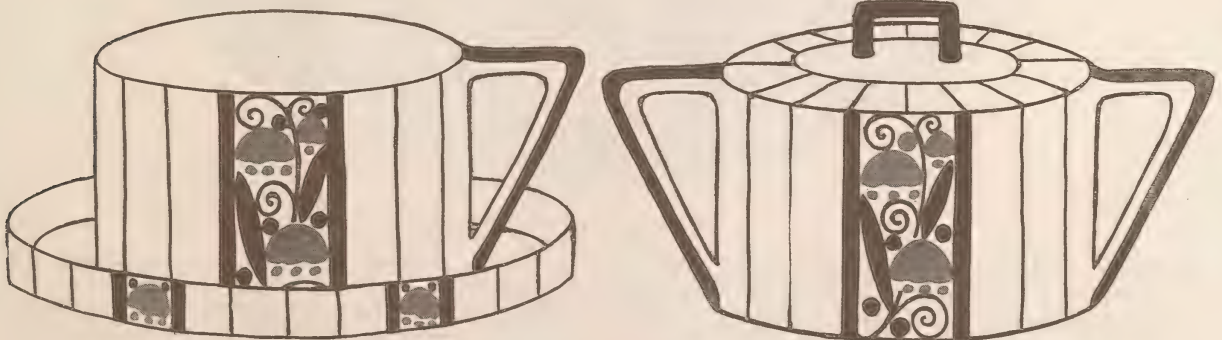


BREAKFAST SET IN BLACK AND RED (Color Study)—ALBERT W. HECKMAN

THIS is to be done in black and red enamels. If one does not care for black on one's tableware another color may be used. A dark blue such as a Nankin Blue or a Canton Blue with Emerald Green would give a very good effect. The shape of the saucer in the colored illustration is not always to

be had but the design can be altered to fit the shape used, as it was done in the ones illustrated in the photograph.

Plain overglaze colors may be used instead of enamels if a hard china is used. Mix and apply them thin as you would a hard enamel.



CREAMER AND SUGAR OF BREAKFAST SET—ALBERT W. HECKMAN



FISH PLATE—ADELINE MORE

FISH are painted with a wash of Albert Yellow around the eyes and mouth and the remainder of body with a thin wash of Copenhagen Blue and Shading Green. The darker touches are of the same color used heavier with touches of Violet and a little Blood Red on the half hidden fish, on the part which touches the other fish also on fins and in narrow part of the body of the large fish. Outline around fins, mouth and the eyes are Dark Brown and Dark Grey. The dark marking under fin is Yellow Brown. Lighter tone in shells is white and shading is Dark Brown, Violet and Blood Red. Center of shell

is Violet and Blood Red with darkest touches of Banding Blue and Copenhagen Blue. Two smaller shells under fish are a thin wash of Blood Red and a little Violet and shaded with a heavier wash of same and the darkest touches of Deep Purple and a little Blood Red. The light water tone is Apple Green next to fish and shaded to Albert Yellow toward edge of plate. Dark tones are Shading Green and Copenhagen Blue and dark tones around edge of plate are Copenhagen Blue and Violet. Sky tone is a thin wash of Yellow Brown near water and blended into Albert Yellow and a little Dark Grey.

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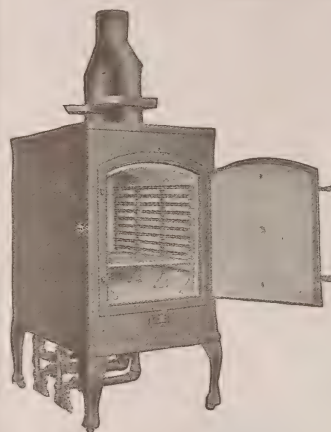
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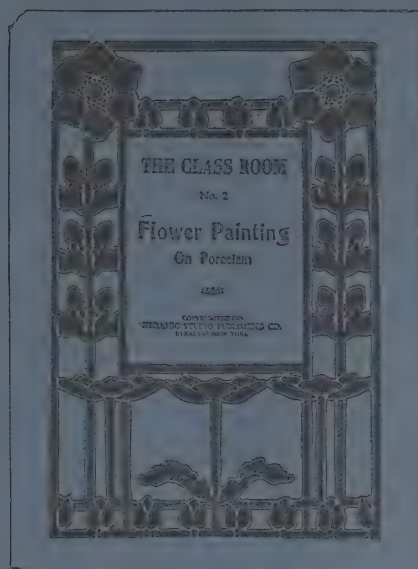
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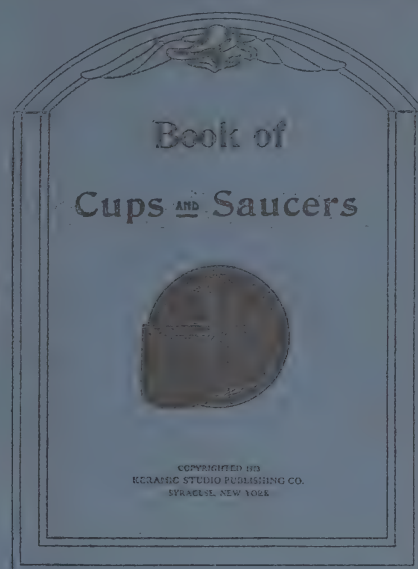
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Designs should be sent flat with name and address of
designer on back.

Designs should be in black and white, with a color
sketch of one section, if the design is conventional, or
a written treatment in glass colors.

COMPETITION OPEN TO ALL.

KERAMIC STUDIO PUBLISHING CO.,
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KERAMIC STUDIO

Vol. XIX, No. 8.

SYRACUSE, NEW YORK

December 1917



VERY gratifying feature for us in past weeks has been the comparative rarity of criticisms of the *Keramic Studio* designs. We have received a remarkable number of letters from subscribers who testify emphatically their appreciation of the Magazine. These have come in unusually large numbers and with many promises of help in spreading the gospel of individual effort in designing—i. e. putting something of themselves into their work. They are good omens for the future and heartening to the Editors.

We do not mean of course that we have not received any criticisms. We always do and we like it and we try to profit by it. The great difficulty is that these criticisms never agree. The designs which certain decorators like are precisely those which others object to. In matters of this kind opinions and tastes vary and will always vary. We realize very well that the designs we publish will not satisfy everybody, but we try as much as we can to give only work which, however open to criticism it may be, has some merit in it, and we would like to see more indulgence shown by some critics who are so outspoken in their condemnation of the things they do not like that they give the impression that they alone are infallible. But are their own designs always perfect, admitting that there is such a thing as a perfect design, and is there nothing to learn, no good suggestion to get even from a design one finds imperfect in some way?

However we have received lately from a prominent decorator a criticism which seems to us to contain a good deal of truth, it is that there seems to be an unfortunate tendency to carry conventionalisation to the extreme and to indulge too much in purely abstract designs, and that there is much need for more simplicity and sincerity. This does not mean that abstract conventionalizations should be taboo, but that they should not be abused.

✕ ✕

When looking for new sources of china supply for the future, let us not forget English china. Much of that ware would be suitable for amateur work, but before the war, for reasons of their own, the English potteries have refused to send us white china. Now that they are preparing to develop in all possible ways their oversea trade after the war, they may very well change their mind. We are writing on this subject to Dr. J. W. Mellor, County Potteries Laboratories, Staffordshire, England, a very influential man among potters, who himself produces a very good china with felspathic glaze, but individual letters may not have much effect. We suggest that the Clubs and dealers all over the country write to him, calling his attention to the possibilities in the white china trade for decorators after the war. Concerted action will tell where individual action might fail.

✕ ✕

STUDIO NOTE

Mrs. A. E. Wright, of Chicago, is now starting on a southern trip into Oklahoma and Texas for the Coover studios.

THE BOOK SHELF

"Historic Silver of the Colonies and Its Makers." By Francis Hill Bigelow. The Macmillan Co. \$6.00.

In a thick volume, packed as full of delectable illustrations as an English Christmas pudding is of plums, Francis Hill Bigelow has told the story of the early American silversmiths and their wares. Mr. Bigelow's style is decidedly chatty, even gossipy, as he describes a particularly quaint tea-pot, porringer, or candle-stick. Not only is the object faithfully delineated, but information is given as to its maker, its owner, with enlivening bits of family history en passant, and its subsequent journey down through the years, from one descendant to another of the original possessor, to its final resting place in some museum or private collection. Such interesting colonial pieces as Beakers, Candle-cups, Flagon, Baptismal Basins, Patens and Salvers, Candlesticks, Snuffers, Dram Cups, Tasters, Tea Urns, Spout Cups, Snuff Boxes, Sugar Boxes (in use when sugar was even more expensive than it is now), Nutmeg Boxes, and Punch Bowls, are made familiar to the reader. A number of pieces by our popular hero, Paul Revere, are shown. We learn that this talented and patriotic gentleman not only evolved beautiful silver objects but that he also filled teeth; in fact, it was he who ministered in a dental capacity to General Washington himself while in Boston. Mr. Bigelow has long been a lover of old silver, and it is to him credit is due for the various silver exhibits at the Boston Museum of Fine Arts within the last ten or twelve years. It is evident that the author has enjoyed compiling his book, and it is to be expected that each reader will share his pleasure.

It should be noted that there are valuable illustrations of early American church silver, including Protestant, Catholic and Jewish.

"On Collecting Japanese Color-Prints." By Basil Stewart. Dodd, Mead and Co.

This is truly an art book in every sense. It is artistically illustrated and printed, at the same time giving sound advice as to the identifying and collecting of Japanese color prints. One is told precisely how these fascinating pictures were made. To quote from the book itself: "Old Japanese color-prints are printed on a sheet of mulberry-bark paper and are the product of three different craftsmen; the artist who drew the original design, the block-maker or engraver who transferred the design to the wood, and the printer. A block was cut for each color in addition to the outline or key-block. The drawing made by the artist, with whose name alone the print is generally associated, was done in India ink, with a brush on very thin paper. This was passed to the engraver, who pasted it, face downwards, on the wood-block (wild cherry wood) and, cutting through the paper, transferred the outline to the block, afterwards removing the superfluous wood between the lines with chisels and gouges, and so producing an accurate negative in high relief. Prints which are very early impressions from the block often show the mark of the cutting tools and the grain of the wood. The artist's design was therefore destroyed, a fact which should be borne in mind when offered a drawing of which prints are known to exist, thus proving it to be a reproduction."

Each of these books might well be given to some art-loving friend for Christmas.—A. G. C.

MRS. HENRIETTA BARCLAY PAIST - PAGE EDITOR
2298 Commonwealth Ave., St. Paul, Minn.

BUTTERFLY UNIT

THE treatments for adaptations of the Butterfly unit shown here were suggested last month when the unit was given. Butterflies are of such varied colorings, some delicate, some brilliant, some iridescent, metallic. They include every imaginable color scheme and can be treated in any way consistent with the object of the piece decorated. They are most effective in metals and lustre against an etched background, outlined and accented with black. They also give unlimited opportunity for the display of enamels and gold, with color band. These designs can be adapted to many shapes besides these shown. The theme is an old one but of endless variety and will I hope stimulate some to original effort.

ART NOTES

The annual exhibition of Minneapolis Artists which opened November 3d at the Art Institute included two large cases of decorated porcelains, the work of the Minneapolis members of the Twin City Ceramic Club. Like every other department of art the work this year as a whole did not quite measure up to past standards. This is in part due to the fact that local workers are more and more sending their work to the Exhibits in Chicago and New York and also to the tremendous outside demands on everyone, which has limited the artistic output.

There were some charming small things and several very ambitious pieces in the highly colored and extreme decorative



FULL SIZE BORDER OF BOWL

style so popular for the past few years. Judging from the comments of both jury and spectators the demand for this type of work, especially on porcelain, is on the wane, and a return to the less spectacular color scheme will be welcomed. We have had our color carnival and enjoyed it, but the emotional stimulus has been a severe strain and some of us are turning to the more restful things for an antidote.



BOWL AND INSIDE BORDER—HENRIETTA BARCLAY PAIST



DESIGN FOR BOWL

It is to be regretted that china decorators, even those who have devoted much time to the study of design and color, have fallen into the indolent habit of using designs of others or imitating certain types of decoration, foreign to their individual style, just because certain talented artists have made a particular type of work popular. They are thereby sinking into the imitative class and losing the opportunity of cultivating their own talents. Work of any pronounced type loses its original charm by being worked over, reproduced or imitated by others and in time loses all of the vitality and charm of the original. One of the most charming pieces shown was a small Belleek bowl done in Turquoise Blue enamel and silver on an etched background. The piece was the work of Mrs. Richard Lavell, and was charming in design and color and excellent in technique. It was a duplicate of one which has just received the Atlan prize at the Chicago Art Institute. This makes the fourth consecutive year for this prize to come to Minneapolis and should stimulate Minneapolis artists to

try to live up to the reputation gained by these serious workers. Mrs. Lavell work is always original and has a distinctive charm and never fails to catch the eye of a discerning art critic.



BOWL (Page 131)

Albert W. Heckman

THIS bowl design was made to be carried out in two tones of yellow, two tones of grey and dark blue. The flowers are Light Yellow for Dusting with centers and buds of Deep Yellow. The dark bands and spots on the leaves are Dark Blue for Dusting and all the rest of the design is in grey.

First Fire—Oil in all the grey in the design and dust. Then oil in the flowers and dust with Light Yellow.

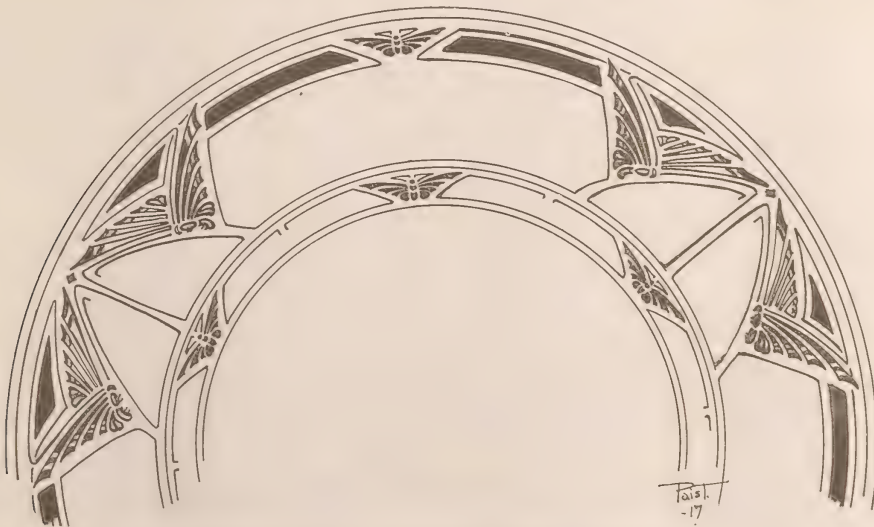
Second Fire—Oil in the design in the centers of flowers and buds and dust with Deep Yellow. Also oil in the dark bands and dark spots and dust with Dark Blue.

Third Fire—Give the whole bowl a very light wash of grey and clean out the buds and flowers.

A very satisfactory color scheme in enamels for this design on a Belleek bowl is in Persian Red, Chinese Blue and Chinese Pink. Use the Chinese Pink and Persian Red for the flowers. Use Persian Red for all the buds and use Chinese Blue for all the bands and leaves.



FULL SIZE SECTION SERVICE PLATE



SERVICE PLATE—HENRIETTA BARCLAY PAIST

PALM JAR AND TRAY—(Page 129)

Alice B. Sharrard

OUTLINE all in Black. Top part of jar is Deep Chrome Green, also trees and connecting bands. Ground behind camel Pale Yellow Ochre, side panels Yellow Brown tone used with a bit of Blue Green. Ground of trees and bowl, Old Ivory, Camel delicate shade of Trenton Ivory. Trappings cover Delft Blue with Orange, Ruby Purple, Sap Green, Banding Blue and Egg Yellow in border. Ribbons, Ruby Purple and Blood Red, also tassels. Conventional border: ground, Copenhagen Blue one part, Delft Blue one part. Figure, Chrome Green or Grass Green, on a ground of Orange Yellow. Center of figures Capucine with touch of Ruby, and Orange Red ground. Light figures Pale Ivory to match ground of jar. Gold can be used for small border in dark parts, also to touch up parts of the camel's trappings. Keep all colors in low tones except the Egyptian borders, these should be rich in color. This makes a charming gift for the Christmas season.

HAND DECORATED BEADS

Ida Diana Ekbergh

ONE of the distinguished peculiarities of the human race, especially the feminine world, is its liking for personal adornment and eventually the love of the beautiful in any form. In the early days of the Egyptian civilization the craving for personal adornment appears to have been satisfied by necklaces and bracelets of pierced shells, seeds, and very often sparkling pebbles and stones of unusual shape and color. Later on appeared marvelously decorated beads that the Egyptians were past masters in the art of stringing into necklaces. Hand decorated beads in America is decidedly a novelty. We usually find them in the Orient. The Japanese and Chinese produce hand wrought beads known as netsukes. These are used as buttons or toggles on cords with which they unite their garments. Many of these are made of Satsuma and hand decorated.

There is no reason why we shouldn't be able to decorate beads in this country. I am sure that it would be possible to create a demand for this new American novelty. In speaking with a Japanese importer recently, whose father is a Satsuma potter in Japan, he told me that they would take orders for undecorated Satsuma beads of any size and quantity desired, provided a correct model was given him of the size of bead desired. The bead importers sell china or porcelain beads that could be used for this purpose, providing they will stand the firing. The strand of decorated beads illustrated, I came across in an Oriental bazaar, but I do not consider them as practical as the Satsuma beads would undoubtedly be.

First of all you transfer your design to the surface of the bead. When this is accomplished, mount your bead on the point of a match, the match whittled to fit the opening of the bead, and thus mounted you proceed with your decoration. As each bead is decorated, make a little hole in the top of a card box into which you set your mounted bead. All of the beads are treated in just this way, therefore it is well to prepare your matches before hand, as many matches as you have beads to decorate, and too, make the same number of holes in the top of your card board box on which the beads are suspended on their "crutch" while drying. When your beads are thoroughly dry, string them on an asbestos cord with a knot in between each bead, so that the decorated beads do not touch one another in firing. The background of the beads are ivory tone in tint, out of which rises the blue, pink, and violet figures with their tiny golden leaves—enamels were used in the decoration of these quaint looking beads. In

firing, the beads must be *suspended* in the kiln and not laid out flat of course; an iron pole across the kiln answers the purpose on which to hang them.

I might add that the most wonderful effects are produced with lustres on these beads. I made a necklace, using beads with a white background, giving several coats of Mother of Pearl lustre and—well, they certainly were different with a vengeance!

I will be glad to answer any questions about these beads. Letters of inquiry should be sent to my address, 1289 Cleveland Ave., St. Paul, Minn. and should enclose a postage stamp for answer.



BEAD NECKLACE



SECTION OF TRAY FOR PALM JAR



PALM JAR AND TRAY, CAMEL DESIGN—ALICE B. SHARRARD

(Treatment page 126)

MRS. VERNIE LOCKWOOD WILLIAMS - PAGE EDITOR

University of Pittsburg. Home Studio, 52 W. Maiden St., Washington, Pa.

PLANT ANALYSIS (Page 129)

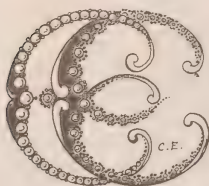
FOR this problem of decorative flower arrangement a specimen as simple as possible should be selected—casting aside all unnecessary leaves and details. Plan against a white background if possible and study carefully. Sketch lightly allowing the pencil lines to remain as they are, simply a guide for form and placing. Draw with your brush as you paint in your sketch and by so doing gain independence of sight as well as marking of your brush. Study structure of your specimen and values, eliminating all possible detail, allowing only prominent veins and tendrils of leaves. In painting the flower commence with center adding each petal. A very good suggestion is, after having your color study, to make a most carefully detailed drawing of the specimen. By use of the mirror secure an occult design within a square or rectangle as No. II and III. From II and III, using two mirrors select an arrangement for design in circle, using one at a right angle and one at an acute angle. The problem for goege will be given in following number.



VASE IN DOGWOOD LEAVES

Mrs. F. C. McGaughy

LEAVES and stems—Gray Green, Moss Green, Shading Green, Brown Green. They may also be slightly tinged with Pompadour Red. Branches—Copenhagen Grey and Dark Brown. Black parts—Roman Gold. Lines—Black. Berries—Carnation, Yellow Brown or Green (indicating different stages of growth). Tips—Dark Brown.



PLANT ANALYSIS—FLORENCE WYMAN WHITSON



PLANT ANALYSIS—MRS. VERNIE L. WILLIAMS

(Treatment page 128)



BORDER FOR CHILD'S SET—MAY BELLE CHENEY



BORDER FOR DINNER SET—C. L. CHAMBERLAIN

BEGINNERS' CORNER

JESSIE M. BARD - - - - - PAGE EDITOR
Dickinson Seminary, Williamsport, Pa.

BORDER FOR CHILD'S SET

THE outline may be omitted but if preferred use 2-3 Copenhagen Blue and 1-3 Banding Blue and fire.

Second Fire if outlined is used, or first without: Oil all the dark spaces with Special Oil according to directions given in an earlier number of the magazine and dust with 4 parts Grey Blue and 1 part Water Blue. If a background is desired oil over the entire surface including design after the blue has been fired, pad the oil until it is tacky and let it stand about an hour or less according to amount of oil used and then dust with 2 parts Pearl Grey, 1 of Ivory Glaze and a very little Grey Blue.

BORDER FOR DINNER SET

OIL all except outer band lines and petals of flowers and dust Florentine Green. Outer bands and petals of flowers are Green Gold.

CONVENTIONALIZED BITTER SWEET (Color Study)

M. H. Watkeys

BLACK outline may be used or omitted as preferred. Oil leaves and dust with 1 part Water Lily Green and 1 Pearl Grey. Oil light berries and dust with Yellow for Dusting, the next toned berries dusted with Deep Ivory and a little Yellow Brown and the darkest tone with Coffee Brown and a little Blood Red. Black lines are painted with Black, Yellow bands are Roman Gold.

Second Fire—Oil grey background spaces and dust with 3 Pearl Grey, 1 Ivory Glaze, $\frac{1}{2}$ Dark Grey. The grey space may be carried out in silver or White Gold if preferred. Oil Yellow background and dust with 1 Pearl Grey, 2 Ivory Glaze and about 1-8 part Albert Yellow. Retouch the Gold.

ANSWERS TO CORRESPONDENTS

D. P.—1. In Marie Frick's article in last number of *Keramic Studio* she has in list of colors a bottle of Demar Varnish. How do you use varnish in the Vitriifiable colors? (Glass Painting.)

2. Can you mix the colors in glass painting?

3. Has the cold or unfired process in glass proved satisfactory?

4. Is the cold process what is sometimes called jeweller's enamel?

1. The varnish is probably used over the colors when they are dry for the cold process to make them hold, as she mentions fat oil in the article for mixing colors.

2. Yes, colors can be mixed the same as in china painting.

3. It is not as satisfactory as when fired for it would not wear as well.

4. Am not sure about this but hardly think so.

E. M. S.—1. Do you not consider glass firing hard on the kiln? Since firing glass I have so much trouble with the clay dropping off from the side of the kiln. I use firing clay for filling cracks but it does not hold.

2. One of the tubes is quite loose and I have wondered if there was danger of it dropping out during a firing?

1. No, it is not hard on a kiln for it is fired at such a low heat. Mix a little liquid glass with what you have and it will hold.

2. Plaster it well, it depends on where the crack is, if there is nothing to hold the tube it might drop out.

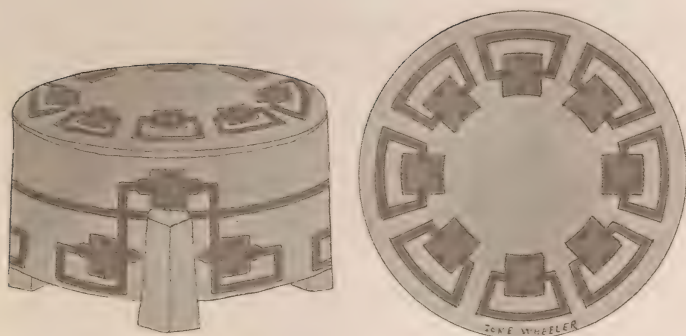
H. L. N.—Wish to paint a dinner set using gold band and monogram. Is it proper to use husband's three initials A. B. C., or should the wife's initials be used? Her name having been Mary E. Brown before marriage would the proper monogram be M. B. C?

If it is a bride her own initials are used M. E. B., but if a married woman her initials and her husband's, M. B. C.



PLATE—J. O. BALDA

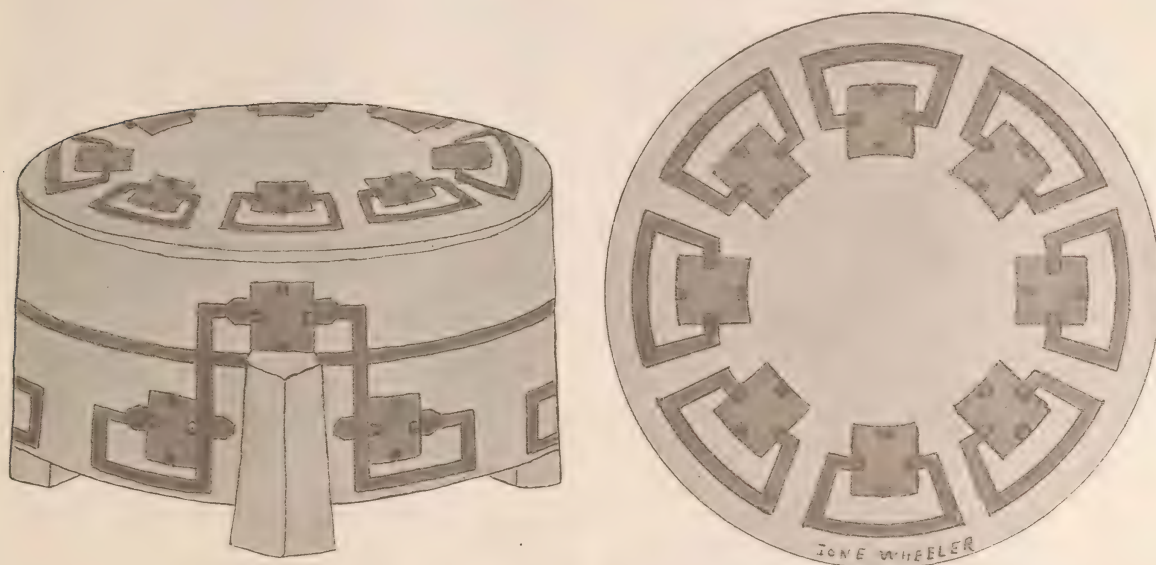
Outline and bands may be Black or Gold. The flower forms are painted with a thin wash of Rose and the remaining dark spaces are Violet and a little Dark Grey if Gold outline is used. If outline is black paint them with Apple Green and a little Yellow Green and the flowers with Sea Green or Turquoise Blue.



COLD CREAM BOX

Ione Wheeler

SATSUMA form, design in blue and green enamels, with or without black outline, as preferred.



COLD CREAM BOX—IONE WHEELER



BOWL—ALBERT W. HECKMAN

(Treatment page 125)

GLASS DECORATIONS

D. M. Campana

GLASS decoration is the same to-day as it was twenty years ago, but with the addition of several new color and lustre effects. There has been for a long time, both in Europe and America, a large quantity of glass decorated successfully, and it is strange that nobody ever tried to introduce this kind of work in the individual studios. One of the indirect results of the war will probably be the awakening of a permanent interest in this art among china decorators.

There is, however, a great difference between china and glass decoration in the fact that, while china has been decorated in any old way, glass must be very carefully handled; in order to be successful, one needs extreme cleanliness and very close attention. In other words I do not see any future for careless workers in this branch of art and only attentive students will be financially successful.

Some of this new decorated glass is beautiful and quite a revelation. The Art Institute of Chicago has given prizes for decorated glass. I have myself made several sets of tumblers with bottles to match which have attracted much attention not only among the general public but in art circles.

However china decorators are generally bound to try on glass heavy decorations of flowers and ornaments just as they have been doing on china. This of course is a very bad mistake, not only because this kind of decoration on glass is difficult, but because the effect is bad and clumsy, and because the decoration looks entirely out of place. For my part the best glass, especially for table purposes, is the one shade glass, that is showing only one color rather of light shade. Consequently I prefer lustres of a limited number of shades to any other decoration.

I will try to give a few suggestions which will help decorators in this branch of art new to them, will make it easier for them to make pleasing decorations, financially profitable and not too difficult to carry out.

But I will say first a few words about the different qualities of glass. Two kinds are to be specially considered: Lime Glass and Lead Glass. Glasses such as tumblers, Champagne glasses, in fact nearly all drinking glasses, with or without stem, are made of lead glass. Other pieces such as boxes, dishes, jars, vases, all thick glasses are made of lime glass. Manufacturers call the first class Lead Blown Glass, the second Lime Pressed Glass. Lime glass fires at about 1000°F. and lead glass at about 850°F. This may vary slightly. Therefore if you have drinking glasses you should place them in the center of the muffle and the pressed glasses where the fire is hottest. In this way you will not risk spoiling any pieces. Later on I will give more explanations on the firing and placing of glass.

I will say now though that some of the lead glass is very

soft indeed. Some of it will not stand even 850°F. and should be fired at about 700°F. The main trouble for decorators will be to know which is the softest glass, and it is impossible to detect this from appearances, as all look alike. Only by experimenting and by purchasing from the same factory can you have the best results. There is a little gambling of course in firing, but I find that by keeping the firing rather below than too high, and by distributing the pieces in the kiln according to thickness and strength, I seldom lose any piece of glass.

Since the beginning of the war manufacturers have started to produce a glass made of potash taken from coal and cinders. The quality of American glass is gradually improving and we will no doubt have before long glass comparing favorably with the Bohemian or Italian product.

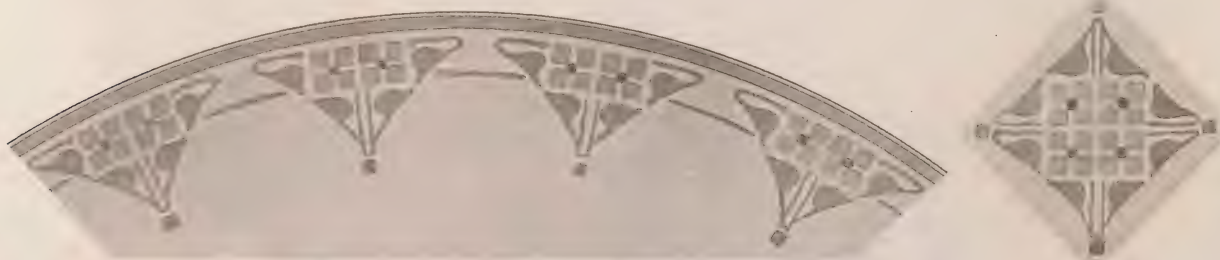
I have mentioned before that the most effective decoration is that with lustres. It is also the most easily carried out. I advise you to begin with lime glass, for instance, small bowls, mayonnaise glasses, butter tubs, celery dishes, creamers and sugars, bonbons, etc., leaving the drinking glasses for a later time when you have acquired more experience in firing.

Before I begin to apply my lustres, I light a drying box, or a stove, or even the kiln, so as to have a good warm place to dry the lustres. I take the glass, clean it of dust, rub it well with alcohol, inside and outside and dry it perfectly by rubbing with a dry cloth. I put the glass over the banding wheel, standing on a plate or a piece of iron, or any article that will allow me to put the glass in the dryer without touching the decoration. It is better to use the banding wheel and apply the lustre with a large brush, because with a small brush it is very easy to overlook covering small parts of the glass, and this mistake cannot be very well corrected after firing.

Spin the wheel lightly, holding the brush on the glass, beginning at the top and coming down gradually, covering the whole glass. Your lustres will now look uneven but do not try to correct this, they will flatten when you put them in the dryer and will of themselves become nice and even.

If you have to paint a glass inside and outside, you should paint the inside first and stretch the lustre so that no quantity of the liquid will run down and settle on the bottom. Too much on the bottom might cause blistering or peeling off. And of course when painting inside of the glass you should start from the outer edge of the top and go all around toward the bottom. When you have finished the inside, begin to apply the lustre on the outside, starting again from the upper edge and coming down, covering lightly every spot. I do this lustre application against the light and, if possible, in front of a white sheet of paper, as in this way I can better detect any small space left uncovered and I am more certain of finishing the work thoroughly.

(To be continued)



PLATE—MARY L. BRIGHAM

Center of Plate

Paint petals of flowers Silver. Leaves and stems Apple Green, with flower centers and square at base of stems a darker shade of green. Motif suitable also for glass.



PLATE BORDER AND HONEY JAR

Elise W. Tally

TO be carried out on Belleek or Satsuma in enamels. Outline with Black. Leaves and dark space under flowers are 2 Chinese Blue, $\frac{1}{2}$ Grass Green, 1 White. Outside circle of large flower form is Cafe au Lait. The light spaces in center are Jasmine. Small centers are Orange Red. Three small circles under large flower and the large one above upper leaves are Naples Yellow. The remaining circles are Orange No. 3. Dark space, large leaves and between the stems are Grass Green. Bands are Green Gold. If carried out on Belleek leave gold for second fire in order to give a hot fire for enamels. The grey tint is 3 parts Dark Grey and 1 Yellow Brown painted on.



RUSSIAN MOTIF (Suggested by a Russian Ballet Costume)

Esther A. Coster

FIRST Fire—Tint entire surface with a dull yellow, using 9 parts Lemon Yellow and 1 part a rather Light Violet.

Second Fire—Do not have enclosing circle complete, but allow the ground color to serve as the lightest value. Outline design in strong black lines. Black edges and handles. Add color for second fire, or wait till outlines are fired. Light value, Yellow Green. Medium value, dull orange, using Yellow Brown. Dark value, Dark Blue. Darkest value, Black. Suitable for informal table china or decorative pieces.

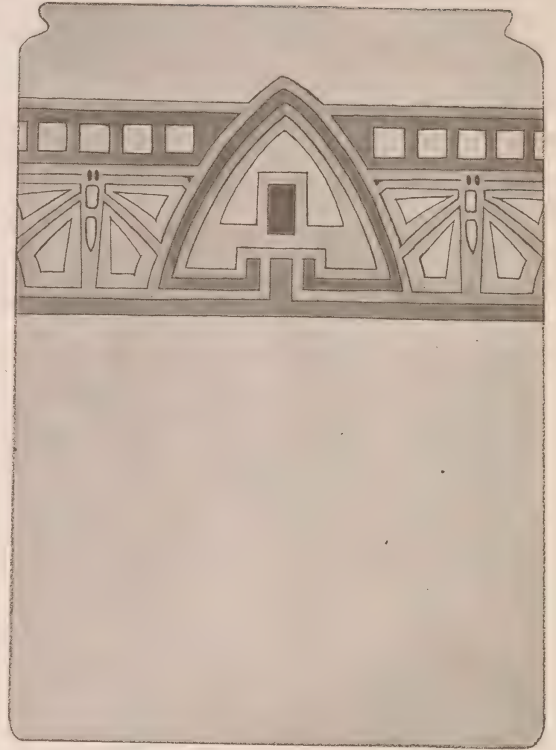




TEA SET, BUTTERFLY DESIGN

Annie Southerne Tardy

JAPAN china of deep mulberry color. Soft enamels must be used and a light fire be given. For light part of butterfly and seeds of flowers, use Dull Yellow Enamel. Body of butterfly Lakey Red Enamel. For outside of wings, knobs, bands and upper part of handles, use Brilliant Black Enamel. For stems, outer part of flowers and center of leaves, use Bright Sea Green Enamel. For flowers and dots on wings, use Rhodian Red Enamel. For leaves, use Green No. 1 Enamel. Outline entire design and feelers of butterfly, in Outlining Black. This same color scheme can be used on Belleek or Satsuma ware. With this set was used linens of cream white, with bands of Mulberry linen, applied with French knots of Black, and decorated with Mulberry, Yellow and Green butterflies, applied in colonial patchwork style of needlework, with napkins to match.



CONVENTIONAL BORDER FOR FLOWER VASE

Lola Alberta St. John

FIRST Fire—Outline in Black, oil the dark oblong space in center of triangular form and dust in Royal Blue. Go over the lightest tone in triangular form with a thin wash of Blood Red, oil the dark grey tone in design and dust with 3 parts Olive Green and 1 Pearl Grey. All the background of design is Gold and centers of butterflies, wings, and squares in band at top of design are Opal lustre.

Second Fire—Tint the ground part of vase, body and border of butterfly, wings and medium grey tone in triangular form with a light shade of Olive Green or dust with a Light Green for Dusting.



MAY E. REYNOLDS JUDSON - - - PAGE EDITOR

116 Auditorium Building, Chicago, Ill.

BIRD VASE

FIRST fire—Bird in foreground painted with Grass Green, Olive Green, and a little Yellow Green for the head, and on the tips of the wings near the breast, Banding Blue, and a touch of Royal Blue, with Violet for the center of wings, feathers near the tail are in Finishing Brown. Best Black and Violet. Tail feathers are Brown Green, Dark Green and Finishing Brown. Breast in Lemon Yellow, Albert Yellow and Yellow Green. Beak in Neutral Yellow, and a little Violet of Iron, and Finishing Brown for the dark touches. Bird in background Grass Green and Brown Green for head, and crest, Copenhagen Blue, Best Black, Drab, and Violet of Iron and Violet for wings. Tail, Best Black, Grey for White Roses, and Violet, with a little Violet of Iron. Breast in Albert and Egg Yellow, Neutral Yellow with a very light wash of Violet of Iron. Beak Finishing Brown and Best Black. Leaves in background Olive Green and Violet and Grass Green and Violet for the brighter leaves in the foreground. Branches of the trees a light wash of Violet. Flat tone back of branches and leaves Drab and Neutral Yellow. Band at top is Copenhagen Blue and Violet.

Second Fire—Retouch with same tones used in first fire.

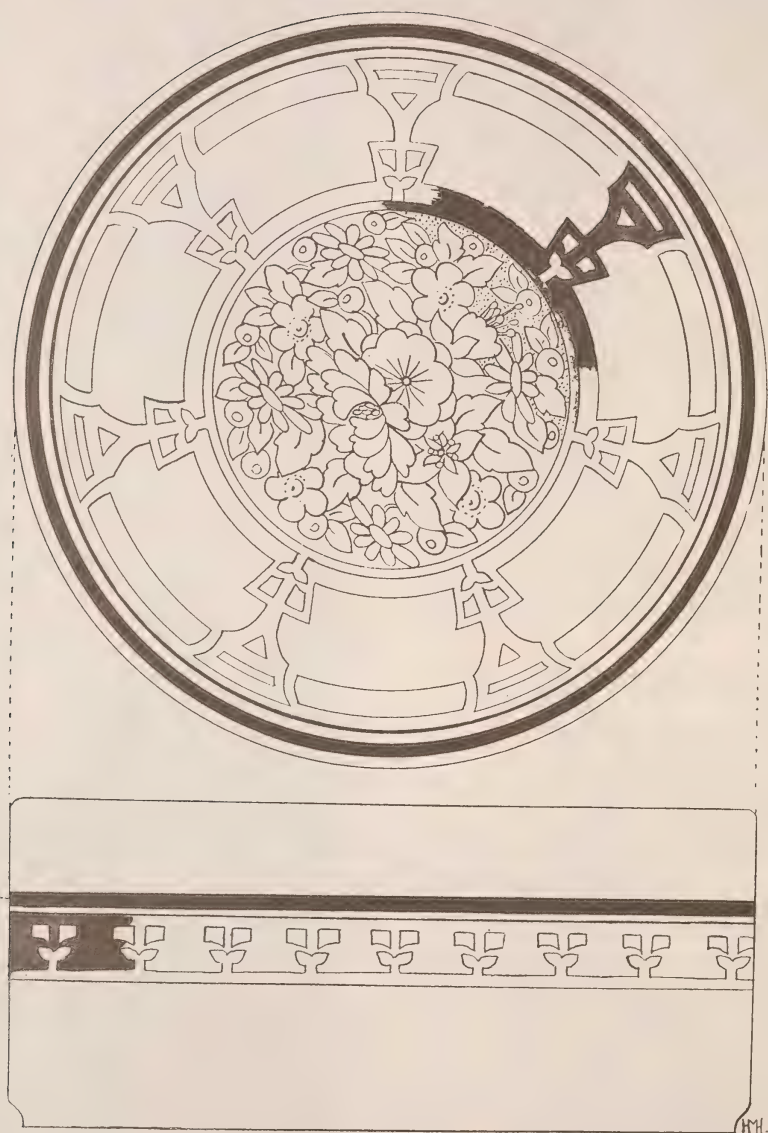
Third Fire—Run over the background with very light wash of Violet.



ROSE VASE—KATHRYN E. CHERRY



BIRD VASE—MAY E. REYNOLDS JUDSON



BON BON BOX—MRS. F. H. HANNEMAN

DARKEST band and spaces Gold. Lighter bands soft Pink Enamel. Conventional flower forms, petals, Pink Enamel, stem and leaves Green. Small diamond shaped figure above Green and small band above that Pink. Flowers in the center, largest one two shades Pink Enamel, next one Violet shades of Enamel. Smaller flowers Yellow, Pink and Violet Enamels. Small berries Violet with a red center. Leaves Yellow Green Enamel.



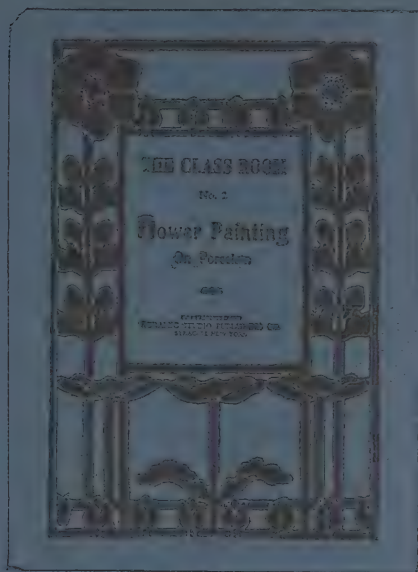
CONVENTIONALIZED SUGGESTIONS OF BITTER SWEET—MARGARET H. WATKEYS

DECEMBER 1917

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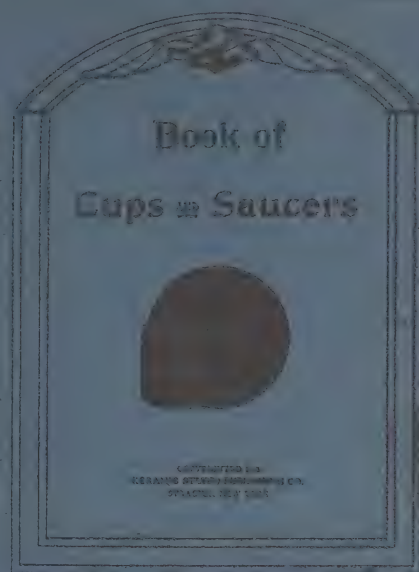
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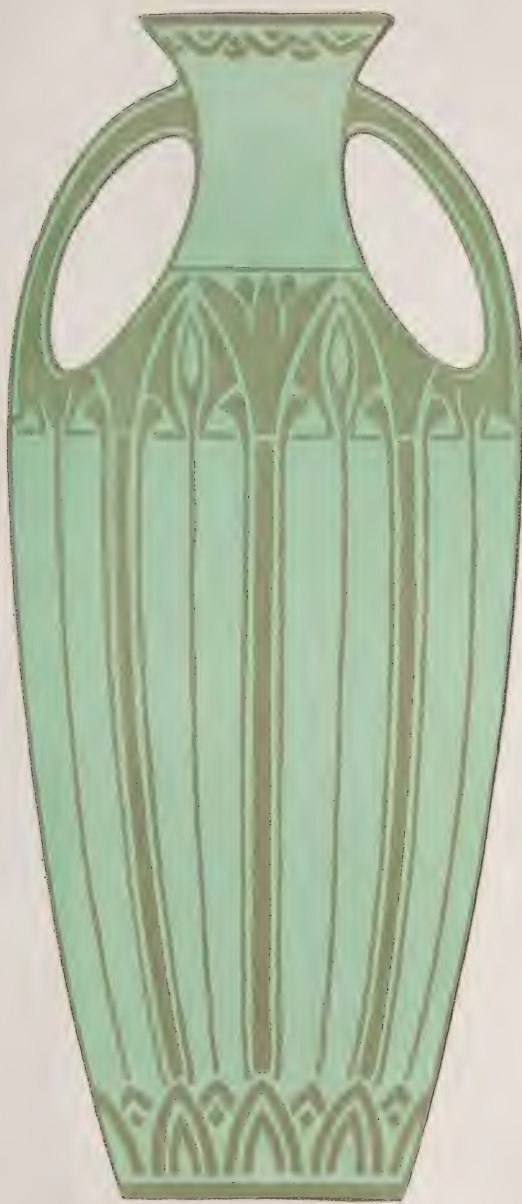
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EGYPTIAN VASE—ALPERT W. HECKMAN

DESIGNED BY
ALPERT W. HECKMAN

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KERAMIC STUDIO

Vol. XIX, No. 9.

SYRACUSE, NEW YORK

January 1918



We are beginning with this issue a series of articles on design by Mr. Albert Heckman which should be of great value to those decorators who wish to really know something of design and its possible application to other mediums than china. Though this first lesson is on designing for printed textiles, the motifs may easily be adapted not only to the china itself

but to table linen, room and furniture decoration, stencilled or block printed hangings and all the accessories that go to make up a complete picture in the home.

We hear from various sources that the shortage of china for decoration is not so great as one would have imagined, that there is still quite an amount available for decoration, especially since ceramists have taken up the decoration of crude earthenware in yellow, brown, blue, etc., such as is used in our kitchen, as well as the various undecorated Japanese, Chinese, Italian, Wedgewood, etc., etc., to be picked up here and there. There is still plenty of opportunity to carry out one's designs for table ware, both china, glass and pottery.

At the recent exhibition of the Art Alliance in New York, an exhibit of the work of "Master Craftsmen," a number of quite important pieces both in size and design were shown, executed in copper lustre as well as on yellow pottery, in brilliant enamels.

✕ ✕

From a letter to the Editor:

"We are a city of clubs, and thousands of our best-women have listened to out of town speakers, who in their lectures on "Home decoration" have ridiculed what they called hand painted china. This was our first blow. Free instruction in china painting in our department stores, followed by a flood of horrors for sale in every corner grocery, seemed like a vindication for the out of town lecturer.

This is not the first time we have heard of the ill advised and indiscriminate condemnation of amateur decoration of china. Ill advised, because china, table ware especially, is quite as legitimate a field for the exercise of one's taste and artistry as is any other medium for "Home decoration;" indiscriminate because the critic ignores or is ignorant of the extremely artistic work of some of our foremost decorators. The fault is not in the decoration but in the decorator. If our decorators of china would study design and the principles of decoration, there would be less criticism.

✕ ✕

Several interesting designs were received for our glass competition. Many had the defect of being too heavy, too much like designs for china. A decoration that is suitable for china may not be suitable for glass. The main beauty of glass is in the shape and the color. Decorations in gold, enamels, etc., should be used sparingly and be confined to the simplest designs.

The awards in the competition were:

First Prize, \$10 to Mrs. Leah Rodman Tubby of Los Angeles.

Second Prize, \$5, to Miss Lola St. John, Albany, Ind.

Mentions to Mrs. D. Elizabeth Roberts of Philadelphia,

Miss Venita F. Johnson of Escalon, Cal., Miss M. A. Yeich of Lorane, Pa. and Miss Laurel G. Foster of Montreal.

✕ ✕

Sculptors throughout the country are preparing to submit designs for the bronze equestrian statue to be built in Havana in memory of General Maximo Gomez "The Cuban Liberator." Prizes aggregate \$17,000, the winner's prize being \$10,000. Cuban consuls throughout the country have been supplied with conditions of the competition which will close next April.

✕ ✕

The Editor again offers to exchange *Keramic Studio* publications or Robineau porcelains for stamp collections for her son's Christmas.

✕ ✕

GLASS DECORATIONS (Continued)

D. M. Campana

I PRESUME you can now pick up the glass without putting your fingers on the lustre. You have it standing on a dish, tile or any other flat article. Remove the dish and the painted glass and put them at once in the drying box or over the warm stove. If nice and warm, your lustre will be dried in about 15 minutes. Now set it aside in a dry place, away from dust, to be fired whenever you are ready.

If your fired lustres show spots, you have only yourself to blame. Spots cannot be easily remedied, especially on transparent glass. Lustres contain a good quantity of dissolved rosin, which, being naturally tacky, will retain every bit of lint flying in the air, and this rosin being absorbed by the lint, an empty spot is left in firing. Spots may also be caused by humidity, and both humidity and dust should be avoided. I have fired hundreds of pieces without spot marks and have come to the conclusion that others can have the same results by following the methods I have used.

I will now suggest a few easily attained effects, so that students will have the satisfaction of obtaining at once good decorations without spending too much time in experimenting.

If you can purchase a good piece of glass, such as a jar or creamer or mayonnaise dish, bonbon dish, etc., not too thin, try to paint this with Amethyst lustre. Use a good size, clean shader, the largest you have, the larger the brush the quicker and better the result. Apply the lustre on the outside only (by applying it both inside and outside the lustre will be darker). Cover every little part and place the glass to dry at once.

Another good effect is obtained by the use of Blue Pearl, a light and very decorative blue shade. Try this color on a standing piece, vase, jar, etc.

Iridescent Pearl also gives interesting effects. I found that Mother of Pearl or Opal, as used for china, did not have enough opalescent effect, enough fire, so to say, but this Iridescent Pearl gives perfect results. It is full of color and a glass covered with it looks very beautiful.

Another attractive lustre is Orange for Glass. I found though that this special color is better when padded, while I never pad other lustres. Orange fired, then covered with Iridescent Pearl, gives striking results.

For drinking glasses, tumblers, goblets, sherbet glasses,



FIRST PRIZE—GLASS COMPETITION

etc., Golden Amber is a very effective lustre, a light and delicate shade. For this purpose also Blue Pearl and Iridescent Pearl are good. For claret glasses, Rose Shell looks very good, as it is a suggestive shade and very delicate. Amethyst, also for drinking glasses seems to please the public.

All these effects can be obtained easily. I forgot to mention that rather than dip the brush in the lustre bottle, I find it quicker and more satisfactory to pour a few drops of the lustre on a saucer and take the lustre with the brush from this saucer.

As a diversion some table glasses may have a small gold rim at the top or even at the foot, or a delicate border, either etched or in enamels, but in that case only the simplest and plainest borders should be used.

I have painted tumblers with just a narrow band in Peacock Blue lustre or in Ruby and the effect was very good.

Of course there are many other kinds of decorations which my further articles will describe, but a good, sound advice to students is to limit themselves first to single, all over shades of lustres, a decoration which is easily and cheaply obtained and sells well.

As to the application of one lustre over the other, the same rules should be followed as for china. One lustre must be fired before you apply the second. I have tried and found good the following effects: Iridescent Pearl over a previously fired application of Amethyst, or Orange, or Pearl Blue, or Rose Shell. This Iridescent Pearl will also give a very rich tone over Turquoise Blue and Peacock Blue.

To summarize the lustre lesson, you should remember the following important points: Clean your glass thoroughly with alcohol and dry it with a lintless cloth. If you have no alcohol use soap suds and dry the glass well. Apply lustres quickly with a large brush, being careful not to leave any uncovered spots. Dry your glass lustre as soon as it has been applied, this is very important. Do not apply gold or enamels over unfired lustre.

The firing lesson will be given in next number.

(To be continued)

GLASS COMPETITION

FIRST PRIZE—MRS. LEAH RODMAN TUBBY

Treatment by Mrs. S. D. McLaud

MAKE band of gold. Outline design in Outlining Black. Stems and leaves filled in with Matt Bronze Green, flower with Matt Pink, dots with Outlining Black. Inside of glass Iridescent Yellow Lustre.

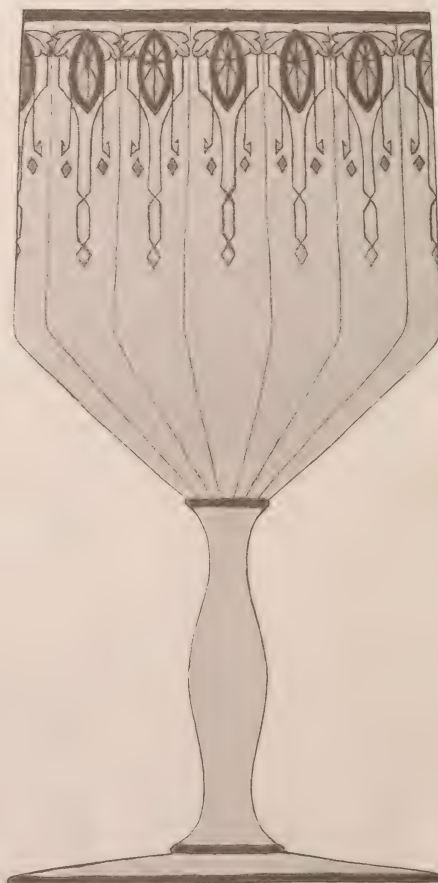
SECOND PRIZE—MISS LOLA ST. JOHN

Treatment by Mrs. S. D. McLaud

BANDS and ovals Gold, outline for leaf, inside of oval and small diamond is Outlining Black, other lines Gold. Leaf Yellow Green Enamel, diamond and small spaces in oval are Blue Green Enamel. Inside and bottom part Mother of Pearl Lustre.

STUDIO NOTE

Mrs. Carrie L. Gwatkin has returned to her studio at 3905 Broadway, New York City, where she will again take up the teaching of decoration and design.



SECOND PRIZE—GLASS COMPETITION



MRS. VERNIE LOCKWOOD WILLIAMS - PAGE EDITOR
University of Pittsburg. Home Studio, 52 W. Maiden St., Washington, Pa.

FOR ADAPTABLE DESIGN

THIS design using the ogee as a foundation is a combination of the problem of last month. It bends itself to many shapes and color schemes. The rectangular vase was one found in a Japanese curio shop in New York and is of a common red clay—in fact looked very much like a glazed brick. The bonbon box was of Satsuma and the design was worked out in Cherry enamels. The original color scheme was one having the background of Grey Green and leaves were of a much darker tone. The flower form was Pompadour; white space, very light Neutral Yellow; dark spot in flower of Vermillion or Yellow Red. This would be an admirable design

for dusting the color, first using Cherry special medium for dusting; applying it very evenly and not too heavy. Clean out design and fire. Second Fire—Apply medium and dust leaves and stem forms. Then add flower forms, clean and paint in light and dark centers.

If a third fire is necessary repeat same treatment being careful not to apply too heavily if china is used—Belleek being so much softer will take repeated firings very safely. No emblems are used.



MRS. HENRIETTA BARCLAY PAIST - PAGE EDITOR
2298 Commonwealth Ave., St. Paul, Minn.

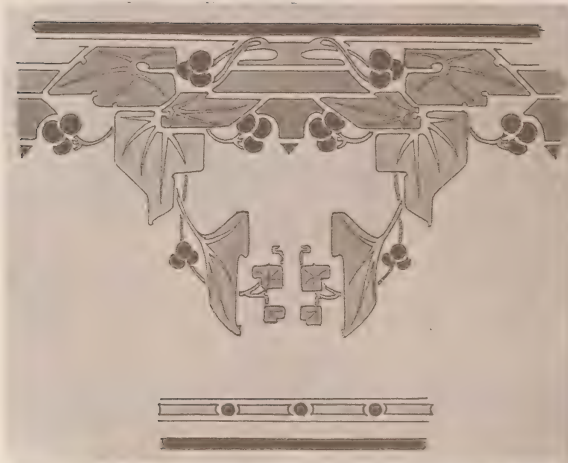
DESIGN WITH BRYONIA MOTIF

THE design shown this month is a simplified drawing of the Bryonia plant and is arranged with the thought of a bowl or jardiniere decoration. Leaves and stems call for two values of Grey Green. Berries may be either red or purplish black and the dots at the base should correspond to the color of the berries. If the berries are red the panels should be a lighter value of same or they may be grey green like the leaves. If the berries be made purple or black the panels would be effective in gold. The extreme upper and lower edge may be a dark green. The background may be old ivory, if red berries are used. If black or purplish berries and gold panels, neutral grey will be an effective background. The design may be treated in flat color. Enamels or lustre and the little band at base can be echoed inside of the bowl near the top.

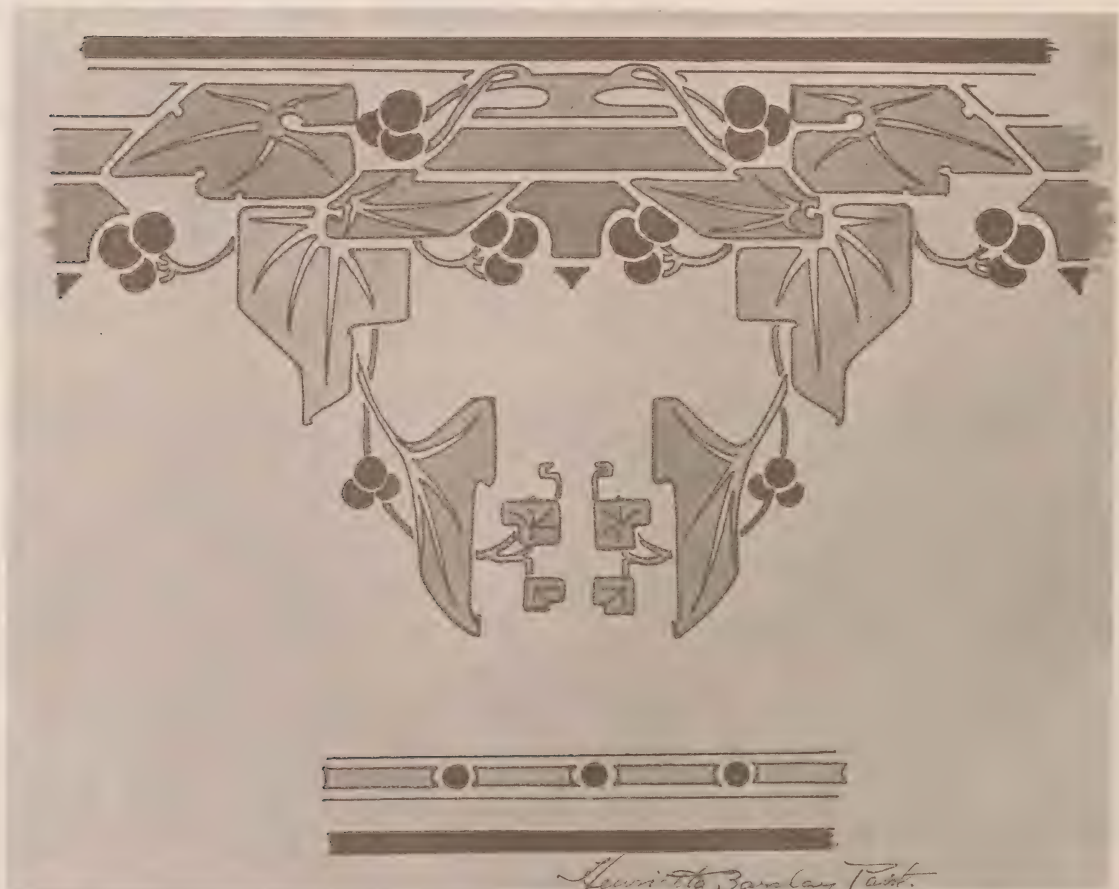
♦ ♦ ♦

ART NOTES

The Annual Exhibition of the Twin City Ceramic Club was held during the week of November 19th in Minneapolis. The feature of the exhibit this year was a plate competition



BRYONIA MOTIF—HENRIETTA BARCLAY PAIST



BRYONIA MOTIF—HENRIETTA BARCLAY PAIST



ATLAN PRIZE, 1917, CHICAGO ART INSTITUTE
SATSUMA BOWL

Mrs. Richard Lavell, Minneapolis, Minn.

with outside jury. This brought out some interesting and beautiful plates in varied styles of design. The first prize was awarded to Mrs. Nell Grey. Mrs. Lavell, winner of the 1917 Atlan prize in Chicago, second prize, Miss Frances E. Newman receiving honorable mention.

The exhibit this year showed a fine average. There were fewer large exhibition pieces than usual but it was a good showing of sincere work. The absence of ambitious pieces was not due to lack of creative ability or waning interest but to stress of circumstances in which expediency held invention in check. It takes the eye of faith to pierce the mist of the present and discern the better things to come, when imagination will again hold sway and artists dream dreams and bring them into manifestation. In the meantime rents must be paid and many service decorators are supplementing their regular work with various things, thereby broadening their scope and adding to their income.

It will not hurt us to have a few lean years. We appreciate things by contrast.

Among the attractive things which have been made to add to the income of one artist is a charming little Christmas eve window candle stick, made entirely of the Holly leaves and berries. It was modeled and then cast in iron and painted in the natural holly colors and held a red candle. It was designed to be sold from the studios and commission shops, but was so attractive to the larger dealers that arrangements were made for exclusive sale in each of the Twin Cities.

Many added hand made Christmas cards to their stock and in one studio space was sublet to an artist in embroidery, who is showing some truly artistic things in linens, crepes, etc.

♦ ♦ ♦

The next social meeting of the club will be in St. Paul when a trip to the State Capitol (under the guidance of Mr. Lauros M. Phoenix, a mural decorator) will be preceded by luncheon.

♦ ♦ ♦

One of the most hopeful signs in the local art world is the evident desire on the part of the different clubs to fraternize. This is being fostered and made possible by the management of the Art Institute in establishing the annual local exhibit which includes every department of art and in having each club represented on the committee of arrangements and on the jury of acceptance.

The exhibit opened this year with a very informal recep-

tion to the public by the Institute and Clubs represented. Russian tea was dispensed from the alcoves in the corridor and such a democratic spirit was engendered that the social feature will be made a monthly event during the year when each club in turn will act as host and hostess.

Such a program cannot but result in breaking through in a measure the formal atmosphere which usually surrounds an Art Institute and in creating a more fraternal feeling among artists in different lines.

♦ ♦



BELLEEK VASE

Mrs. F. H. Hanneman

ALL dark bands and scrolls in Dark Blue Enamel. The flower is in light and dark pink enamel, the darker parts of the petals being the darker pink, also the bud. The leaves are in two shades of green enamel, and the stems and scrolls in flower motif in the darker shade of green.

TEXTILE DESIGNING

Albert W. Heckman

ALL branches of Art are related. It may seem redundant to say this, yet there are many of us who do not know how intimately they are related. It is especially true of the applied arts, which are not only closely interrelated but often dependent upon each other. The success we have with one is often in proportion to the knowledge we have of the others. We know that the same underlying principles of Line, Mass and Color which govern the production of a fine design for a vase or a bowl are applicable to the making of a design for a rug, a wall paper or a textile, and, while we may have confidence in our ability to do the one, we hesitate to do the other, which we ought to do equally well. No one who ever does a thing well in one branch of the applied arts is without ability in the other branches.

Undoubtedly there are many china decorators who design things other than their wares. On the other hand, there are many who do not, but who have extra time at their disposal and would like to make some practical use of it. For their benefit, as well as the student of design in general, I am giving a few suggestions about the making of a saleable textile design.

There are many kinds of textile designs, some of which are made to be reproduced by weaving, some by printing and some by various other processes. To encompass the whole subject in this short paper would be impossible. However, there is one phase of the subject that is within our reach. It is the designing of textiles to be printed. It is this branch too, which is of special interest to-day because of the demand for that particular kind of textile design.

Just at present china is scarce, and the future of the china painter is somewhat precarious. This is due in part we know to the war. On the other hand the war has caused a demand for textile designs. In the past, many of our leading manufacturers have used foreign designs and foreign trained designers. Now many of the sources are cut off entirely and they are obliged to look to the artists of America for help. It is up to us to meet the demand and supply it with designs that are worth while, practically and artistically. No one is more fitted to undertake the task than is the ceramic artist, for, as a rule she has made the study of textiles part of her training, and further, the trend that china decoration has taken towards conventional treatment and pattern design is in itself an ample basis for the execution of creditable work in some of the allied branches of design.

The two plates on pages 143 and 144 illustrate in a brief manner one way of making a simple textile design. Plate I is a miscellaneous collection of motifs derived from nature. The other plate shows the variation and adaptation of one of these motifs to two designs. In like manner other of the motifs can be varied and adapted.

Just as there is a difference in designs one might make for a punch bowl or a tea set, so there is a difference in designs for various sorts of cloth. In making a design one must first of all consider for what kind of material it is to be used and then plan it accordingly.

Printed designs are reproduced from copper rollers, the sizes of which vary. The design is engraved on the roller, and after the design has served its purpose, it is ground off and a new one is put on. Rollers used for printing a design on silk are sixteen inches in circumference. They are used until repeated grinding, in the application of new designs, has reduced the circumference to fifteen inches. They are then discarded. Therefore, any design which repeats within a

space from fifteen to sixteen inches can be used on a roller for the printing of silk. In like manner rollers for printing cotton material vary from eighteen to sixteen inches in circumference. The width of the rollers varies too, but that need not necessarily be considered.

In planning a design which must conform to a given area of repetition it is often convenient to build skeleton lines of squares, triangles or diamonds in which the motif is to fall. However, it is not advisable to resort to their use too much in textile designing, for the tendency is to a certain stiffness and rigidity of feeling, which is anything except that which is to be desired in many instances. A few trials with a few failures are all that is needed to overcome any inability to make a design repeat properly within the given space of fifteen, sixteen or eighteen inches. A few things can be borne in mind which will help in planning the repeat. For instance, on a sixteen inch roller, a four, a five and a third, an eight inch or any other some such division can be used. Often two different units are made to repeat alternately. In such a case there must be an even number of divisions. Otherwise the units will not repeat properly. The two designs illustrated are for silk and they repeat at every four inches.

Color is one of the things that must be given the utmost consideration in the making of a practical design. It is one of the first things that manufacturers consider in buying a design. Designs in few colors cost less, of course, to print than those which have many, for each added color means additional expense in printing. It is best to make eight the maximum number of colors to be used at any time. Many very excellent designs have been made in only two, three or four colors. If the design is of unusual merit a manufacturer will go to the expense of using more than eight colors, but this is seldom done. Any kind of paper which is not too highly finished will do to work on and water colors, tempera or distemper colors are used by practically every professional designer. It is not necessary to make the designs in black and white like the ones illustrated, nor is it necessary to show more than one repeat of the motif. But it is advisable to always show one's work to its best advantage and it is seldom that one repeat will do it, especially if the repeat is a small one. Then too, several color schemes of one design may be an added inducement to some prospective buyer. Take for example the design at the left of page 143 and try it in several color schemes. First paint it in one color, an old blue, on a grey green ground. Then make another on a yellow ochre ground using black for the motif as illustrated. Add spots of vermilion red for the berries and dull olive green for the leaves. Leave a little edge of background color around the berries and leaves. For a third color scheme, say of two colors, try an emerald green and a dull light violet on a grey white ground. Paint in the whole design with the emerald green and add the violet for the berries, leaving a little of the background space around them as in the preceeding one. A good scrubbing is a great help in uniting any design on a white ground to that ground and will often give a finished appearance which approaches that of the real textile. Compare the three designs and you will see the possibilities there are in one design by simply varying the color schemes. Colored paper can be used to work on, in which event, it should be the color of the material to be printed. It is difficult however to find a paper that is the exact color and tone that one wants so it is best to prepare a white paper with a wash of color. Needless to say, the most artistic things are made in this way.



The persistent advertiser is the one who gets the business.



PLATE I—TEXTILE DESIGNING—ALBERT W. HECKMAN

(Treatment page 142)



PLATE II—TEXTILE DESIGNING—ALBERT W. HECKMAN

(Treatment page 142)



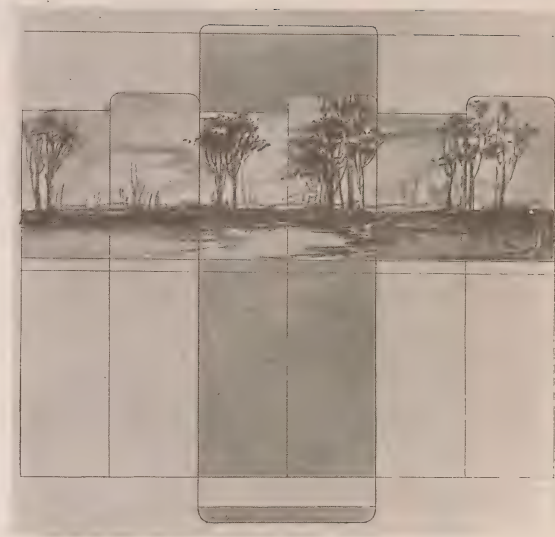
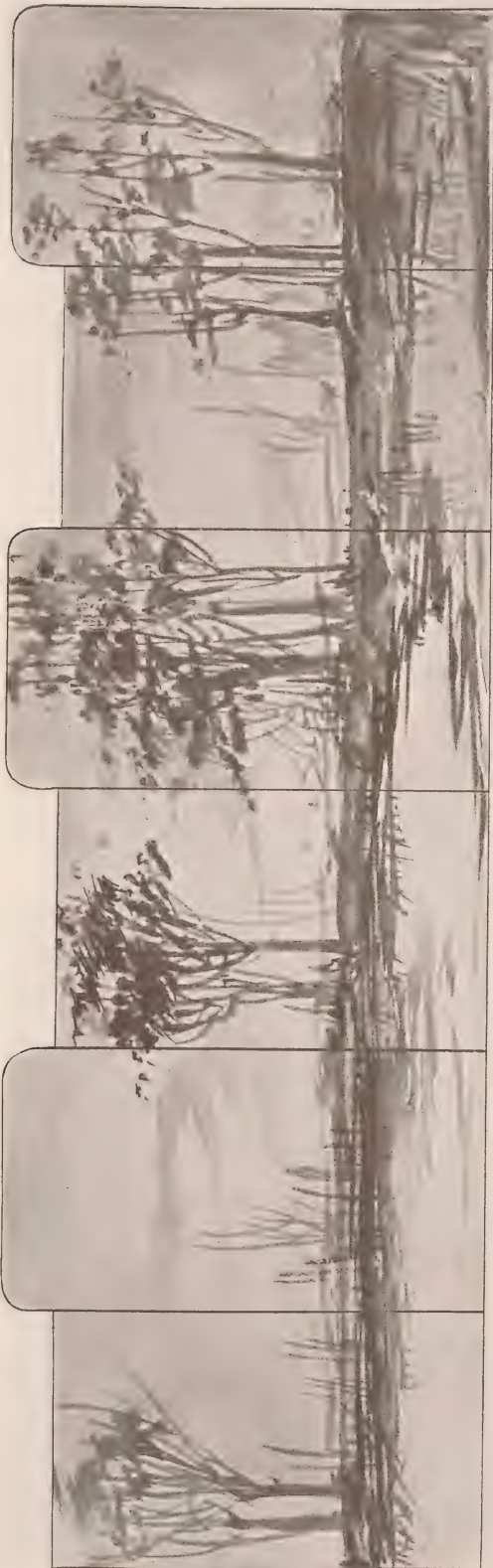
VASE—KATHRYN E. CHERRY

ENAMEL treatment for Satsuma or Belleek.—Light part of flowers and buds is equal parts Warmest Pink and white. Light outline around flowers is Grey Violet. Light centers in three largest flowers is 1 part Citron and 3 White. Small centers in all flowers, buds and circles is Mulberry. All the remaining dark tone is 1 part Blue Green and 1 part White. For background back of design paint a thin wash of equal parts Yellow Brown and Dark Grey.

Dry Dusting treatment—Light outline around flowers is 3 parts Pearl Grey, 1 part Dark Grey and a little Cameo.

Dark centers in all flowers, buds and circles, 2 parts Peach Blossom and 1 part Cameo. Light part of flowers Cameo. Light centers of flowers is $\frac{1}{2}$ Albert Yellow, 4 Ivory Glaze. All remaining dark tone and bands are 2 parts Water Green No. 2, 1 part Ivory Glaze.

Second Fire—Paint background back of design with equal parts Yellow Brown and Dark Grey and paint a light ivory tone over remainder of vase with equal parts Alberts Yellow and Dark Grey.



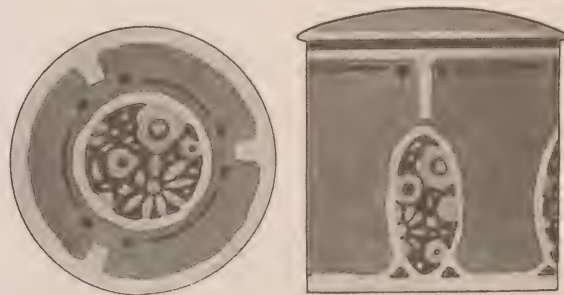
SCENE VASE—M. E. REYNOLDS JUDSON

MAY E. REYNOLDS JUDSON - - - PAGE EDITOR

116 Auditorium Building, Chicago, Ill.

SCENE VASE

FIRST Fire—Outline with Finishing Brown and fire. Second Fire—Oil with Special Tinting Oil and dust on tint with two-thirds Paris Brown, and one-third Yellow Brown, paint in scene with Paris Brown, Yellow Brown, Hair Brown and Finishing Brown, fire. Third Fire—Retouch scene with Yellow Brown, Hair Brown and Finishing Brown.



COLD CREAM BOX

Arthur L. Beverly

BACKGROUND spaces rich blue enamel. Black value to be black or china white borders are to be the deep cream of Belleek ware. Little panels to be filled with brilliant flowers in Orange, Yellow Green and Coral enamel.



SALT SHAKER AND CUP AND SAUCER—FLORA M. HERRINGTON

BEGINNERS' CORNER

JESSIE M. BARD - - - - - PAGE EDITOR

Dickinson Seminary, Williamsport, Pa.

SALT SHAKER AND CUP AND SAUCER

PAIN'T flower design and wide bands on cup and saucer with Green Gold. Fine line around panels is Black. Go over the dotted space and top of salt shaker with a heavy wash of Mother of Pearl or Opal Lustre.

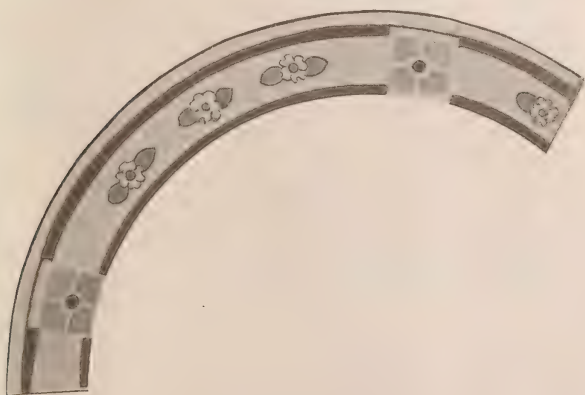
Second Fire—Burnish the Gold and go over it with a second coat and put the dots on the shaker with Gold.



BORDER FOR PLATE OR SAUCER

DRAW the bands on the plate and then trace in the design. Plate should be divided in 3 or 5 sections according to size of plate. Outline the small flowers, leaves and center of large conventional flower with Black. Paint the bands and large flowers with Gold, the small flowers are painted with Deep Blue Green and a little Turquoise or Sea Green. Leaves are Apple Green and a little Yellow Green. Center of all flowers are Yellow Brown and a touch of Yellow Red.

Second Fire—Put another wash of Gold over the first one.



BORDER FOR PLATE OR SAUCER—ORILLA E. MINER

SUGGESTIONS FOR THE BEGINNER

Ida Nowells Cochran

BEFORE taking up china decoration care should be exercised in choosing a teacher. Perhaps you do not know good work when you see it. Call on several teachers and compare work as well as prices. Take some one with you who knows. If more of this were done there would be fewer sins committed in the name of "decorated" (?) china. After you have chosen your teacher follow her advice. If she advises against certain pieces or certain decoration follow it. A tactful teacher can guide her pupils in the right paths without antagonizing them, even though it is not the style of decoration they had originally planned to do. Follow her advice in regard to choosing materials. Buy only standard makes—something which has been proven. Cheap materials make cheap looking work. I do not confine myself to one make, however, as I like some colors of one kind better than others. Do not begin this work with the idea that you will be able to master it in a few months; or, that you do not have to practice at home. A music pupil would advance little if she only touched the piano at her lesson hour. If you only want a few pieces of china and do not care whether you or the teacher does the work do not begin at all but hire your work done and your result will be better china for you, a relief to teacher and will eliminate the possibility of your claim to having done something which in reality is the teacher's work. Always be on time for your lesson and if unable to attend notify your teacher as early as possible. Do not let a trivial thing keep you away from your appointment—the teacher invariably keeps hers.

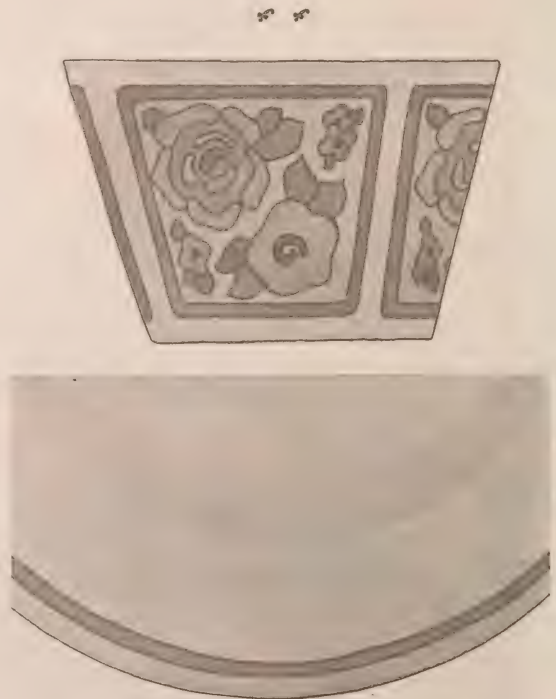
The following are some rules which I observe in my studio and which may be of help to others. Each pupil lays her palette directly in front of her on the table with its cover underneath. To the right is a folded rag which has been cut—not torn—as torn rags make lint. I keep a pair of scissors on the table. Just above rag to right is mediums; above this is turpentine. My pupils keep medium and turpentine in covered cold cream jars. Next the rag the pupil lays out her brushes, palette knife, china pencil and pen as it saves the teacher the necessity of fumbling in the palette or a box for them. Above the palette paints, bottles, etc., can be arranged. All boxes or baskets for carrying materials may be put on the floor at pupils' feet or left elsewhere in the room. This leaves the left side free for any other materials needed. Colors on palette are arranged in three rows from left to right—top row

yellow to dark brown; second row, green to blue; third row, pink to purple, leaving the lower half of palette free for painting. Pupils should *always* have clean paints. Take on the palette knife that part of old paint which is free from dust and grit; remix in center of palette, which is perfectly clean, and put in opposite lower corner, which is also perfectly clean. When all paints have been transferred in order and palette cleaned turn palette upside down and you will have the original order. Wash brushes in turpentine and be sure they are soft before the teacher comes to you. Always see that you have clean turpentine and oil and that there is enough of each. I use my old turpentine for cleaning palette and brushes and then throw away, getting clean for painting. In the center of my painting table I keep a tin box which contains scissors, pen knife, adhesive tape, ceramic gauge, compass, agate point, ruler, etc. I keep a plate divider where the class can use it and two large bottles of alcohol and turpentine are also kept on the table. I use alcohol for all cleaning purposes as it cuts the dry paint better than turpentine and does not run so badly. When everything is in order it saves time, there is less confusion and materials are not so easily lost. I insist upon the pupil marking every one of her possessions with her name. All brushes, paint bottles, pencils and especially gold boxes look alike. I mark both top and bottom of gold box and make a hole in a corner of its cover to keep the liquid gold bottle standing upright as the cork absorbs it when lying down.

A simple method for banding plates is by using an ordinary school compass. Place firmly a small piece of adhesive tape (about one-half inch square) in as nearly the center of the plate as you can judge. Measure from side to side with the compass and, when you have found the center, mark the little hole with an "x". Mix your paint for lining as you would for painting, then dilute with any good diluting fluid. Sugar and water is alright but I recommend Campana's Diluting Medium. Add two or three drops as when too thin it runs and makes a grey line. You will soon be able to judge for yourself. Dip the paint up with the pen and begin your circle. You will not be able to make a perfect line the first time you try. You will have to persevere but I do know positively that you can learn to make a *beautiful* line with this twenty-five cent compass if you only have patience. When your pen stops marking fill it again and when you start put it down on the china with a little swing so that it does not make a jog in the line. Do not grip your compass so hard that you spring it. Do not press so hard on your tape that you push it and lose the center. If the hole in the tape becomes too large put another piece on top. You can make a pen line with any color or gold in this way and the price is not prohibitive of this ordinary school compass which you probably used in your geometry. I keep my diluted paint in a clean empty gold box because it runs into the other paints when on the regular palette. A small compass which is a part of a mechanical drawing set can be purchased for about \$1.25 for banding cups, bowls, etc. Almost any store will break a set for you. These things are so much cheaper than an ordinary banding wheel and I can guarantee them to be just as satisfactory.

The following are some hints for those who fire and for those who have their firing done. Have clean hands when you stack the kiln. Look at the make of every piece you put in. If you are doubtful of a piece as to quality or the way paint is applied you will do the painter a favor by not putting it in until you have explained to her the mistake. Be as careful as you can—learn all you can about the respective heat for different colors and when the kiln door is closed you can do no more except to fire to the proper heat. But be willing to admit when you are at fault. Nine times out of ten the fault

lies in the painting and not in the firing. The kiln cannot rectify your mistakes and, as the old photographer said, cannot make a "peach out of a potato." Alas, how many more potatoes we encounter than peaches! If you know nothing of firing do not criticise the person who fired. Make inquiries and perhaps you will learn something you did not know. One very common fault of beginners is putting gold on too thin and blaming the kiln for firing it off. I use liquid gold for first fire except to rim. Always rim with Roman and liquid combined. For the second fire I mix a very few drops of liquid gold with Roman gold. This makes a beautiful satiny gold and does not have the greenish cast gold put on with turpentine does. Its wearing qualities are splendid. Too much liquid will make the gold look brassy. Brush strokes do not show when put on in this manner but the gold should look like melted chocolate before it is fired. When fired it looks like clay. Do not handle before burnishing as oily fingers may leave a mark which does not come off. Clean the under side of your china carefully, especially when gold has been used. If any purplish spots show after firing they can be removed with Sapolio or Bon Ami which is not harmful like the acid. But the best way is to be so neat that there are no purple spots. Dry china thoroughly before wrapping up. Time and patience are always rewarded by a neat appearing piece. Nothing worth while was ever attained without conscientious endeavor and you should know before beginning that no well decorated piece of china was ever executed without hard serious work.



RAMEKIN AND PLATE

Marguerite Cameron

FIRST fire—Paint outline Black. Second fire—Background of panel tinted with Yellow Brown, very light; bands, leaves and center of flowers Green enamel; lower large flower Blue enamel; upper large flower Pink enamel and Deep Pink enamel; small flowers Pale Violet Enamel.



FOUR PANELS—ARTHUR L. BEVERLY

These panels were suggested by the trailing arbutus and cherry. They are very abstract in treatment and work up best in abstract color schemes. They are charming worked up in monochrome as tiles for Ferneries. Parts of the design may be used for borders and the entire panel may be used as a unit or all over for china or textile.



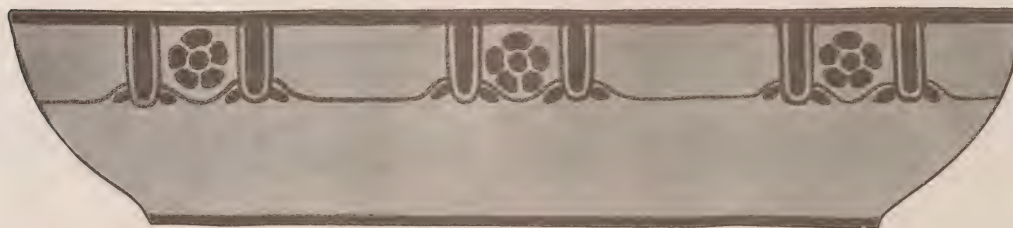
PLATE OR CUP AND SAUCER DESIGN—FLORENCE McCRAV

NO. 1.—Lines and spaces back of flower in square and circle, gold. Leaves, green gold. Flowers, two shades of lavender blue enamel.

No. 2—Lines and scrolls Roman gold. Leaves green

enamel. Center form orange enamel.

No. 3—Bands, leaves and buds green gold. Flowers two shades of lavender blue enamel. Tip of buds the lighter blue enamel.



EGYPTIAN BOWL—ALBERT W. HECKMAN

The bowl is to be done in bright blue enamel on Sedji ware.



INCENSE JAR—ALBERT W. HECKMAN

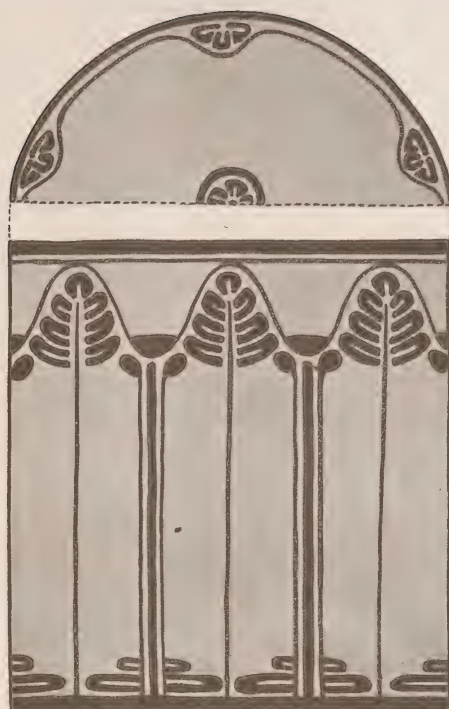
EGYPTIAN VASE (Color Study)

Albert W. Heckman

THE vase is to be done in Green Gold and Green lustre. First paint in the design with the green gold. Then burnish the gold and after washing off all the glass paint on the gold again in the third fire and be careful in burnishing it so as not to rub the lustre off.

INCENSE JAR, CIGARETTE JAR AND BOWL

The incense jar and cigarette box are done in the same manner except that Dark Blue lustre is used for the incense jar and Yellow Brown is to be used for the cigarette box.



CIGARETTE JAR—ALBERT W. HECKMAN



BELLEEK BOWL—F. N. WATERFIELD

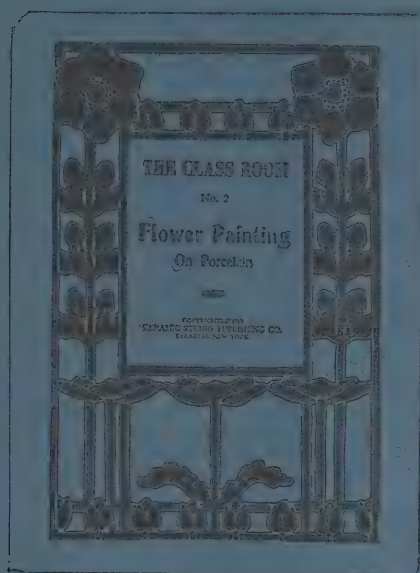
The light tone is Oriental Turquoise and the darkest is Dark Blue enamel.



SATSUMA JARDINIÈRE—ELISE TALLY HALL

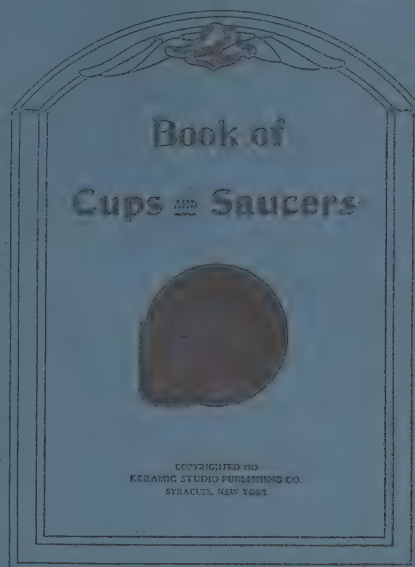
TO be carried out in enamels. Light outer circles of large flowers is Grey Violet. The dark tone in flowers and light part of small circles are 1 part Citron Yellow and 3 parts Special White. Centers of large flowers and in small circles

are Grass Green. Leaves are Celtic Green. All light bands are Cadet Blue. The dark background back of leaves in the next large circular design is Silver Grey, and the inner dark band to it and also at top and bottom of jardiniere are Blue Green.



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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

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KERAMIC STUDIO PUB. CO.



PLATE DESIGN—MAY B. HOELSCHER

FEBRUARY 1918
KERAMIC STUDIO

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SYRACUSE, N. Y.

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SYRACUSE, NEW YORK

February 1918



We are in receipt of many letters of appreciation from the faithful friends of *Keramic Studio* who continue to hold up our hands through this trying time. They are writing all sorts of kind things about the helpfulness of *Keramic Studio* and among other things they congratulate us on the valuable series of articles on design by Albert Heckman. We felt sure these would prove to be the right thing at the right time. A closer touch with the other crafts cannot fail to be of value both artistically and practically. In this connection we would like to hear from readers of *Keramic Studio* whether they would be interested in a revival of the Four Winds Summer School. We have been solicited from time to time by many students of ceramics to reopen the school which was dropped during the year of the exposition because of the difficulty of arranging for teachers and students, etc., at that time and one thing and another has prevented us taking it up again. But we feel that something *must* be done to *keep the fire alive* until better days when peace will welcome the arts and crafts once more. Our pottery building was beautifully remodelled just before war was declared and would comfortably take care of double the former amount of pupils and various crafts as well. If we hear from enough students to warrant it, before the first of March, we will arrange for teachers of design, over glaze decoration, pottery, and as many other crafts as possible, oil and water color, sketching and drawing. We will see that there is as large and as varied an assortment of china and other wares for decoration as possible and all necessary materials and everything possible for convenience and enjoyment. We hear from various sources that there have been shipments of china received from abroad lately and that the scarcity of china for decoration has been greatly exaggerated. If enough of our students are interested in summer study we will go to work immediately on this project and print full particulars in an early issue. Let us hear immediately from all who would be interested in a summer course of design as applied practically to the various crafts. Tell us what you specially desire to study, what months will be most convenient and anything that you feel will add to the value of a summer school to you. We are thinking especially of work for teachers of art in public schools both along the line of design and of its practical application. Possibly the editor herself will take charge of a pottery department and if we decide to reopen the school we will be able to assure all students a pleasant as well as a profitable summer.

✕ ✕

We call attention to the article in this issue by Miss Maud Mason with illustrations of work exhibited at the Art Alliance in New York. This shows what artistic effects may be secured by the decoration of our humble yellow kitchen pottery with lustres. Enamels can be used as well, and many quaint and beautiful additions can be made to our lunch and breakfast equipment without great expenditure. After once breaking away from the idea that *china* is necessary for table decoration, it will be an easy matter to find other cheap but interesting wares in our crockery and other stores which will

lend themselves to the same treatment with quite unusual and attractive results.

✕ ✕

The Editor wishes to repeat her offer to exchange *Keramic Studio* publications or Robineau Porcelains for stamp collections for her son. Several have written of having small collections and ask what stamps are wanted. As there are many thousand varieties, it would be impossible to take time to make a list, so we would suggest that those having stamps should send them by mail to the Editor who will make an offer for stamps which can be used, and return the balance. As her son is now enlisted in a hospital corps on its way soon to France, the Editor wishes to make special efforts to add to his collection for his return.

✕ ✕

It is the time now for all good patriots to do their bit and another's as well, and while we are devoting our spare moments to Red Cross work we must not forget that it is also necessary to keep alive the interest in arts and crafts. For many long years after the close of the war, Europe will be wholly engrossed in rehabilitation and it will fall to America to bring back to the world interest in all that goes to beautify life and make for happiness. Let us hold fast, and work for the future as well as for the present.

✕ ✕

THE DES MOINES LEAGUE

An exhibit of Cloisonne and an informal talk on this most beautiful art was a feature of the December meeting of the Keramic Art League of Des Moines, Iowa.

Mr. Walter Titze of Minneapolis, Minn., a well known decorator of porcelains, who is now stationed at Camp Dodge, Ia., addressed the League on work being done in the Minneapolis Keramic Club.

The Des Moines League was organized May 24, 1907 and was known as The Punsch Art Club, named in honor of Prof. H. O. Punsch of Dresden, Germany. It was the culmination of a two months study with Prof. Punsch, who, at that time made Richmond, Indiana, his home. A year after its organization the club's name was changed to the present one.

Excellent work has been done by the League during the ten years of its existence and a number of exhibits held.

Program for the year is as follows:

Dec. "Cloisonne", Mrs. C. N. Kinney, Mrs. Mary Spates, Mrs. H. Christy and Miss Ella Keck.

Jan., "Naturalistic as Related to Conventional Decoration," Mrs. E. L. Morgan, Mrs. E. W. Miller, Mrs. J. H. Ramsey, Mrs. W. Seeburger.

Feb., "Conventional Decoration," Miss Blanchard, Miss Godfrey, Miss Brereton, Mrs. O. G. Winters.

March, "Oriental Decoration," Mrs. R. U. Wilkinson, Mrs. Arthur Bennett, Mrs. Paul Marsden, Miss Ritchey.

April, "Porcelain Tiles of Many Countries," Mrs. Leula Hart, Mrs. E. Higley, Mrs. B. F. Carroll, Miss Gertrude Evans.

May, "Lustres of The Past and Present," Mrs. Alice Seymour, Mrs. S. Arnold, Mrs. L. Bowers, Mrs. J. E. McDaniel.

June, "Election of officers and picnic."

Present officers—Mrs. Loula Hart, President; Mrs. C. N. Kinney, Vice-president; Mrs. Arthur Bennett, Treasurer; Mrs. R. U. Wilkinson, Secretary.

WOOD BLOCK PRINTING FOR PATTERN

Albert W. Heckman

MUCH has been written about wood block printing, yet much has been left unsaid, for the subject is an almost inexhaustible one, and one which is never without interest to an art student. As teachers of art find this to be so, the subject is being introduced more and more each year in the Art Schools and High Schools throughout the country. Once one has done some block printing he realizes its value as a medium of expression and as a means of special educational value. The quick results one gets, after a few trials at cutting a block and printing with it, are simply astonishing to a beginner. This is probably due to the limitations one must conform to in making a design simple, so that it may be cut in wood, and also to the fact that once a block is cut all sorts of color experiments and pattern arrangements can be made with very little effort.

Printing for pattern is especially interesting. You never know just what you will get and the uncertainty makes the work all the more fascinating. You can, of course, cut a small design which is complete in itself, in which event you know what to expect in printing. But when you have a small block on which there are perhaps a few abstract lines or some detail of a flower, leaf or bud, and it is repeated in various ways, the results are surprising to say the least. Take for instance the designs Nos. 2, 3, 4 and 5 on page 155. They were all made from one block on which one of the motifs given in last month's *Keramic Studio* was cut. The other designs were also made from others of the motifs.

The materials needed for wood block printing are few and inexpensive. All that are absolutely needed are a piece of felt about six inches square, a piece of glass on which to lay it, some oil paints and turpentine, some water colors and a little mucilage, a sloyd knife for cutting the design, two or three small gauges for digging out the background spaces, a wooden clamp and a brace for holding the block firmly to the table or bench on which one is to work. A pen-knife may be used instead of the other but it is more difficult to use.

Any kind of wood which has a close grain will do for the blocks. Cherry wood is used by the Japanese and Turkish box-wood is used by many of our expert wood engravers. For our purposes pine, maple or gum-wood answer very nicely. The size of the block depends, of course, on the size of the motif to be cut. It is best not to have this too large for the wood is apt to warp and then the block ceases to be of any practical value. However, it is safe to use any size up to three or three and a half inches in diameter and an inch or more in thickness. The wood is cut on the side with the grain and not on the end grain as for wood engraving. Linoleum may be used in place of wood, in which case it is glued to a block. It is very easy to cut but it does not stand much wear and there is something about its surface that does not hold paint as evenly as wood. Therefore, to get best results one should use wood.

In order to get an even, clear impression from a block one should have a flat responsive surface to work on. Several thicknesses of blotting paper will do, or better still, a pad can be made on a drawing board similar to an ordinary ironing board. For printing large pieces a pad is indispensable.

After the motif which is to be printed is made, it is simply drawn or transferred to the block, or the paper on which it was drawn may be pasted on. The background is then cut away to about an eighth or a quarter of an inch in depth. Sometimes it is necessary to give the block a thin coat of shellac to insure a good printing surface but ordinarily the paint

used in printing soon fills up any porous places there may be in the wood.

The process of printing is very simple. The paint is applied to the raised part of the design with a large flat bristle brush or from a pad. The latter is much the quicker way and it is wholly satisfactory. One should be careful not to charge the block too heavily with color for an impression which destroys all color and texture of the thing printed is undesirable. After a few trials you can tell just how much paint and turpentine to use.

The patterns illustrated this month are all very simple ones, such as any beginner ought to be able to make. They are enough however, to give one an idea of the infinite variations possible with a few motifs. At a first glance Nos. 2, 3, 4 and 5 appear to have been made from separate blocks but a closer inspection reveals that they were all made from the same one which was repeated in different ways.

From your sketch book or your book of tracings select a motif simple enough to cut, and after you have cut it, try your hand at printing. If you do not happen to have a book of tracings use some of the motifs given last month. Often two or more motifs may be used together to good advantage, just as two or more colors may. For instance, in No. 1 an extra block, a small square one, was used and in No. 6 two blocks of the same motif, one of which is the reverse of the other in light and dark arrangement, were also used. If you have a motif which repeats with too marked a movement in one way this may be overcome by cutting an extra block of the motif with the movement going in another direction. By combining the two you get an interplay of movement which is more pleasing than it otherwise would be. This is evident in the two textile designs of last month.

In order to get the best ultimate results one should make a number of preliminary trials for different arrangements in color and pattern and the best one selected for the final printing. For this purpose some varieties of ordinary wrapping paper or just plain wall paper are suitable. Use water colors to which a little mucilage has been added to give them more body. These trials need not be wasted; they can be used for end papers in making books.

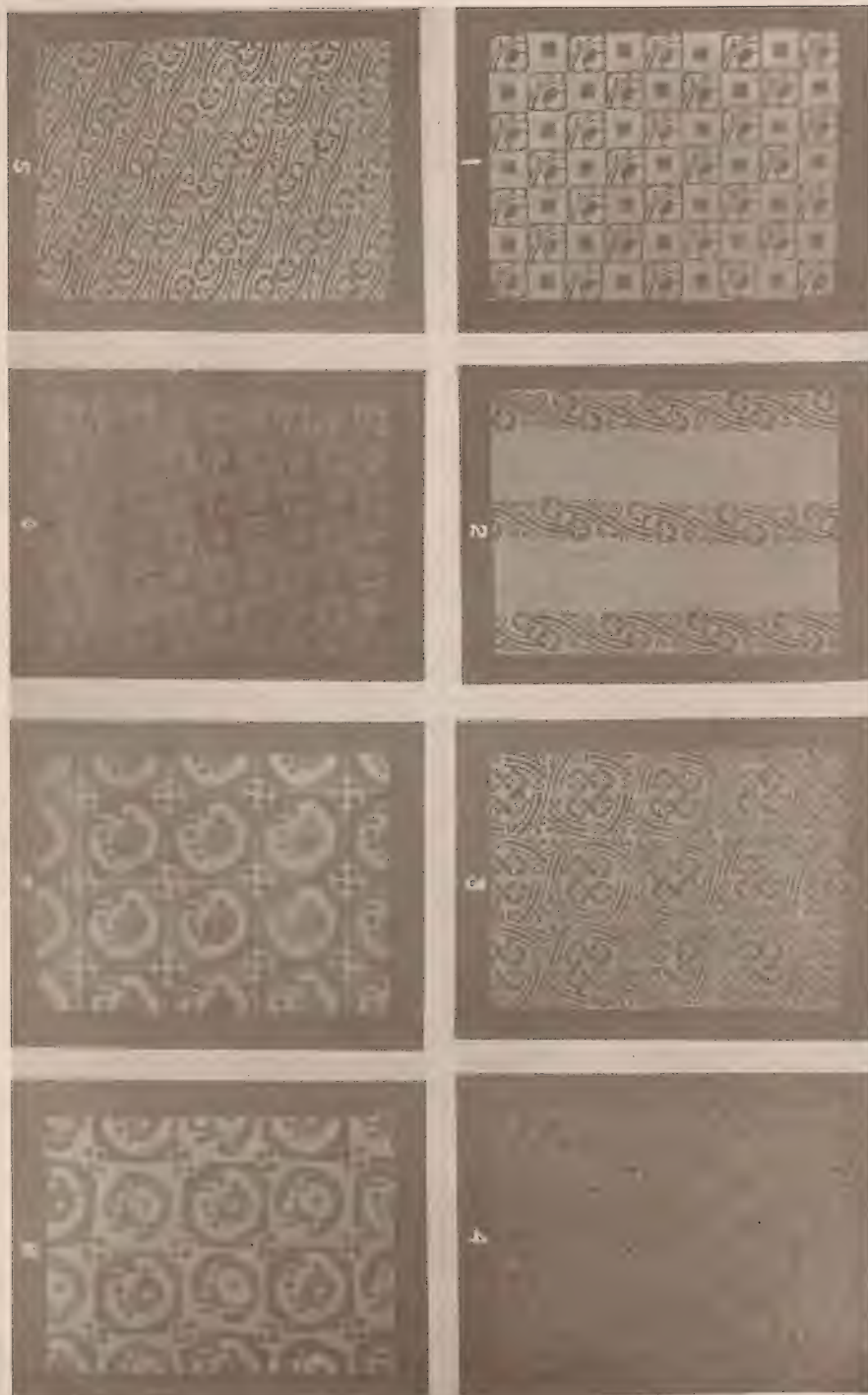
Oil colors are the most satisfactory to use in printing on cloth. They bear washing if one does not use strong soap or water that is unduly hot. Turpentine is the medium used with them and enough is added to give a consistency of cream. The color may be "set" after the textile is dry by pressing it on the wrong side with a wet cloth and a hot iron. Dyes are used too in printing textiles, but they are quite difficult for a beginner to use.

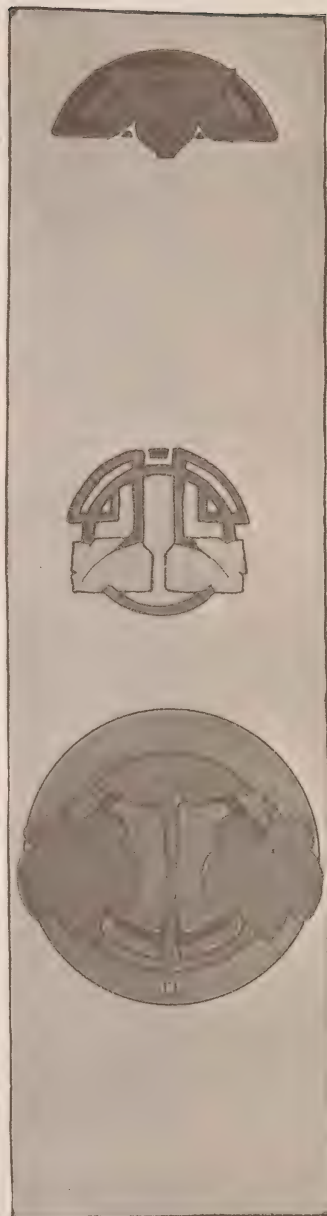
If one makes a few patterns he will not be satisfied until he has made more, and by the time he has made twenty or thirty on the order of those illustrated he will have become familiar enough with the craft to undertake a more difficult problem. Designs can then be made to suit some particular material, such as a chiffon, a linen, a heavy silk or a scrim to be used in making scarfs, covers, table runners or curtains.

Later on we will again take up this subject, dealing with it in a more advanced way and we will apply some of the designs already made, as well as new ones, to some specific articles like the above mentioned.

Whether one is a novice, a student or a teacher every bit of work done in wood block printing will prove to be helpful. Aside from the practical benefits to be derived from it, it affords a splendid means of working out, and keeping in touch with, the fundamental principles of designing which one must always have at his finger tips in order to produce good work.

TEXTILE DESIGNS—ALBERT W. HECKMAN







No. 1 Large Yellow Pottery Bowl, Copper Lustre
Decoration, designed and executed by
Elizabeth Mason Vanderhoof

No. 2 Bowl, designed by Maud M. Mason.
Executed by Elizabeth Mason Vanderhoof.
Italian Ware, Gold Lustre Decoration.

EXHIBITED AT THE MASTER CRAFTSMEN'S EXHIBITION OF THE ART ALLIANCE

MUSEUM STUDY FOR CERAMIC STUDENTS

Maud M. Mason

WHEN pupils come to me to study design I try to impress upon them the importance of studying the fine examples of craftsmanship to be found in the various and splendid Museums in New York City, which I urge them to visit frequently, very keenly appreciating the value of such study. I am constantly astonished at the difficulty of interesting them in such visits. Usually they think a single visit will suffice for a stay in the city of several weeks or months. They will perhaps have wandered through rather aimlessly, being only mildly interested and coming away without a single definite impression, excepting that of weariness. Of course this is not the spirit in which to do this work. Each visit should count and we should gather some bit of information that would be of practical use in our work.

I always suggest that note and sketch book be taken along when a trip to the Museum is proposed and that at least one careful drawing be made from the detail of some decoration that impressed you as being especially beautiful. The average student is apt to try to copy too much in a given time, consequently the sketch is apt to be rather ill considered and careless and of little artistic value. My idea of such study is to go to the Museum fresh and enthusiastic, select some beautiful object whose decoration suggests uses to you, say for instance an old Greek Jar, with beautifully spaced borders. First sketch the jar in outline and space the borders carefully, then the general masses of the decoration and then paint with brush and ink the design exactly in its relation to the background. Endeavor to reproduce the design exactly as it is. Just this careful study of the ornament makes it worth while. We must not only try to reproduce the pattern but study the quality of the line also, or the brush stroke,—the manner in which it is executed.

The collection of Greek Pottery at the Metropolitan Museum is full of inspiration to the ceramic decorator and many mornings could be spent there most profitably. The galleries devoted to the Persian Ceramics are simply fascinating, the blues, greens and yellows verily singing against their quiet grey background. Such beautiful forms, colors and

decorations! You are so thrilled by them that you are at first quite bewildered, but gradually you begin to study individual pieces and then you wish there was no such thing as time in the world and that you had all time before you for copying them and making them your very own.

Of course the Chinese Porcelains offer endless suggestions to the decorator also and especially are they interesting for the study of the disposition of the decorations. Another fine collection quite worthy of your study is that of the Mexican Majolica. This group is bold and telling in its big splashy and simpler designs and fine brilliant coloring which suits the coarse ware very satisfactorily. And then the splendid old Italian Majolicas constitute another source of joy for us in their delightfully spirited illustrative designs in deep rich blues and glowing yellows, oranges and greens. The Italian lustred ware is particularly suggestive to us and is a type of decoration well adapted to some of the soft domestic wares that we



BOWL—"THE CHASE"

Polychrome decoration in enamel on black enamel background—Enamel green enamel lining the bowl.

Exhibited at the Master Craftsmen's Exhibition of the Art Alliance.

are using so much at present; these pieces illustrate so beautifully the charm of lustre when treated with restraint and in the right combinations. Their type of design also seems thoroughly adapted to the medium, always strong in its light and dark and direct in its treatment.

These few suggestions to the student of our beautiful

ceramic craft, I hope will be taken seriously, as a conscientious effort in this direction cannot fail to be a great source of inspiration and pleasure, and bear a good influence upon our work, the idea being not merely to reproduce these fine old decorations, but to gather from such study an understanding of that which is fine and truly decorative in ceramics.



PLATE—ADELINE MORE

OIL all dark bands, stems of berries and dust with Dark Blue for Dusting. Oil the widest grey band and dust with Glaze for Green and the outer grey band with Glaze for Blue. Paint light part of berries with Deep Blue Green and the darker side with Banding Blue and a little Violet No. 2

with touches of Deep Purple for the darkest spots. Leaves are Yellow Green and a little Shading Green. Brown Green and a little Albert Yellow for the lightest ones. Caps of berries are Dark Brown and a little Yellow Brown.



SEVEN BORDERS—A. L. BEVERLY

(Treatment page 160)



THE LINEN PAGE.

JETTA EHLERS - - - - - EDITOR

18 East Kinney Street, Newark, N. J.

RECENTLY a piece of the wonderful Italian needle-work was shown on this page. Believing that the study of these fine things is an inspiration for us in our work, another sample of the foreign linens is brought to your attention this month. This mat is one of a set brought from Russia and is highly original in its treatment. While most of the work is done with linen thread of the same tone as the linen, a bit of yellow is introduced, and the effect is very pleasing. The yellow is so pale that it does not obtrude, but, at the same time, gives a richness and "snap" to the work.

The simple lines of it are most charming. The stitch used in the wee bands of work is similar to Swedish weaving. The edge is rolled and hemmed. This is headed by a row of fagot stitch much like the Italian. A table-cloth treated in this fashion would be very interesting. Instead of the weaving Italian hemstitch could be used, and as this works up quickly it need not necessarily be a great task to attempt so large a piece. A runner and table mats suggest another way in which the same idea might be used. On many Russian pieces bands of cross stitch are used in combination with such work as is shown in the illustration.

Last Hallow'een, a ringing of the door bell, accompanied by much giggling, told of visiting "goblins." With a few pennies in hand, the door was opened to discover two bobbing figures much bedecked, and crowned with grotesque masks. One tiny tad wore what was instantly recognized as a fine piece of Russian needlework. She seemed greatly pleased that it was noticed, and upon questioning, said that her mother's mother had made it when a young girl in far off Russia, and that it had been brought with them when they emigrated to this country. It was one of the most beautiful peasant blouses imaginable. It was embroidered in most wonderful bands of cross-stitch with lines here and there, which upon closer examination were found to be almost exactly like the work used on the piece in our illustration. Bands extending over the shoulders and part way

down the sleeve were outlined with it, as were the cuffs and the side fastening of the blouse. With many admonitions to be careful of the beautiful thing, the two youngsters disappeared down the corridor, followed by envious and covetous eyes.

One of the most satisfactory fabrics we have ever had to work with is the Russian hand woven linen. This alas! can not now be had owing to war conditions. If by any chance you come upon some, gather unto yourself all that your purse will allow.

If you happen to have a dark dining room, try the effect of bright colored linens on your sideboard, serving table, or anywhere you would use covers.

A set was shown for such a room carried out in orange combined with old blue. Bands of the blue were appliqued and a crocheted edge of simplest pattern repeated the blue. Aside from the things with which it was intended to be used it was very garish but in the dark room it was beautiful. Much can be done with applique bands in making large pieces for covers and the like, as it permits of such a broad style of decoration. A little experimenting in this direction is sure to repay one. We have been conservative for so long in the use of white linens only that it is difficult for many to get away from it. But once the step is made the fascination of the colored material is bound to "get" you. We need all the brightness about us these days of storm and stress that we can have. Even the humble sideboard cover might "do its bit."

SEVEN BORDERS (Page 159)

Arthur L. Beverly

NO. 1—Border for Satsuma bowl. Design is especially adapted to this ware as it is suggestive of the Japanese. The white in design is to be the china. Background spaces Warm Blue Enamel. Value is wash drawing. Flowers Coral enamel.

No. II—Tint entire bowl in Trenton Ivory. Design in Green Gold. Flowers in Coral Enamel.

No. III—Black parts of design to be painted in Black, grey value to be a rich green. Flower forms in brilliant Orange and leaf forms in Blue. Have these two colors in the same value and higher than the other parts of design. The white of the china runs in to make the band at the top and the buds and stems at the bottom.

No. IV—Entire surface tinted a deep Old Ivory. Grey value in Gold. Black value in Black. White value in white of china excepting small centers which are to be in Yellow Green.

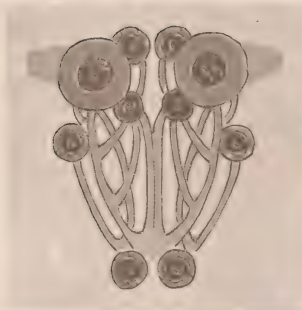
No. V—Black value, soft Brown. White value, Yellow, grey value, Yellow Green.

No. VI—Entire dish tinted in light Yellow Green. Black value a brilliant soft Blue Enamel. Grey value to be a warm Grey Enamel. Flowers in large panels to be in Yellow and Orange.

No. VII—To be carried out in gold with red flowers and bits of green. These borders may be applied to bowls, adapted to plates, cups and saucers and small odd pieces.



BIRD DESIGN UNIT BY ESSIE FOLEY



MEDALLIONS FOR CREAMER AND SUGAR OR SMALL VASES—KATHRYN E. CHERRY

NO. 1—Oil outside band around medallion, the outline around flower and the outer vertical lines below flowers, also center of flower and dust with Dark Blue for Dusting. The dark grey next to flower and the center vertical space are Grey Blue and light part of flower is Glaze for Blue.

No. 2—The outline of flower and fine stem lines are Black. Dark part of large flower is 2 parts Warmest Pink Enamel and 1 part White. The dark centers of all flowers and circles are Mulberry. Light center of large flower is Jasmine. Large dark circles are Florentine No. 2 enamel, small circle and light spots are Cadet Blue. Remaining dark tones are Green Gold.

No. 3—Oil leaves and dust with Florentine Green and oil all light tones and dust with Dark Blue for Dusting. Remainder of design is Gold.

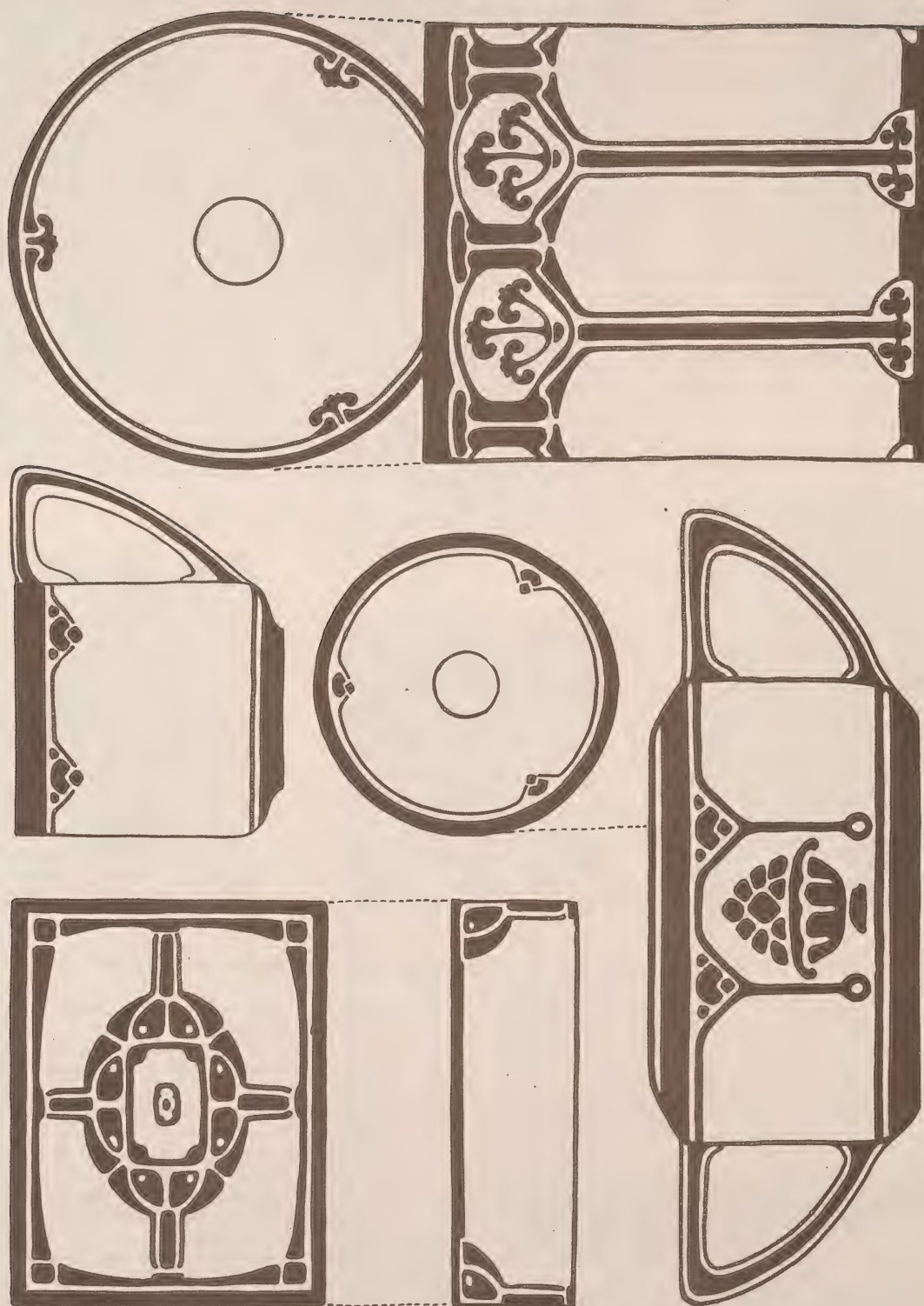
No. 4—Outline is Black. Light tone in all flowers is oiled and dusted with Bright Green. Stems and band is 1 part Bright Green and 1 part Water Green No. 2. Darkest

tone is Green Gold. Centers of flowers is Yellow Red painted in.

No. 5—Oil stems and dust with Water Lily Green. Light part of flowers is Yellow for Dusting. Center in flowers and small circles is Yellow Red painted in. Outer part of circles is Cameo and a little Peach Blossom. Remainder of design is Green Gold.

No. 6—Large flowers are 1 part Warmest Pink Enamel and 1 part Special White, small flowers are Chinese Blue Enamel. Centers of all flowers are Mulberry. All dark tones are Green Gold. Wide grey bands are 3 parts Dark Grey and 1 Yellow Brown painted on.

No. 7—Outline in Black. Lightest tone in flowers is 1 part Warmest Pink and 2 parts Special White Enamel, darker tone is Warmest Pink. Centers and dots are Mulberry. Stems are 2 parts Florentine No. 2 and 1 part Grass Green. Leaves are Green Gold.



LITTLE THINGS TO DECORATE—ALBERT W. HECKMAN

(Treatment page 163)

BEGINNERS' CORNER

JESSIE M. BARD - - - - - EDITOR

Dickinson Seminary, Williamsport, Pa.

LITTLE THINGS TO DECORATE (Page 162)

THESE things can all be done in one firing if the work is done neatly enough so there will be no patching needed.

SQUARE BOX

In making this a tracing can be made of the whole design or just a quarter of it as preferred. After the design is traced on the box go over the lines with a thin grey line of India ink, correcting the drawing as this is done, then rub lightly over the design with a dry cloth to erase all carbon lines. If the outlines look heavy rub over them lightly with a piece of 00 sand paper or fine emery cloth until lines are grey. Next oil with Special Oil for dry dusting all of the design except the dot in the very center of the lid, the eight buds near the center and the heavy stem leading from them, the small square at the corners of the box and the bud and stem on the bottom of box. All oiling should be done very lightly, as much oil as possible should be worked out of the brush before applying it to the china. Until one learns to oil lightly it is best to pad the oil a little after it is applied. Let it stand about five or ten minutes after padding and then dust Water Blue into it. Wipe the color off the remainder of the design that has not been oiled and then oil it and dust with 1 part Bright Green and 1 part Ivory Glaze. With a sharp pointed orange stick

clean up all edges of the design and then clean all color that has adhered to parts of the china that has not been oiled, a very small piece of cotton wrapped on the edge of the orange stick will be found useful for this. It is then ready for firing. If after firing the color does not look even or if parts have become scratched it can be patched by mixing some of the color with painting medium and painting the color in where it is needed.

AFTER DINNER CUP AND SAUCER

All of the design and bands are to be oiled and dusted with Water Lily Green or if blue is preferred use 1 part Water Blue and 1 part Ivory Glaze.

SUGAR BOWL

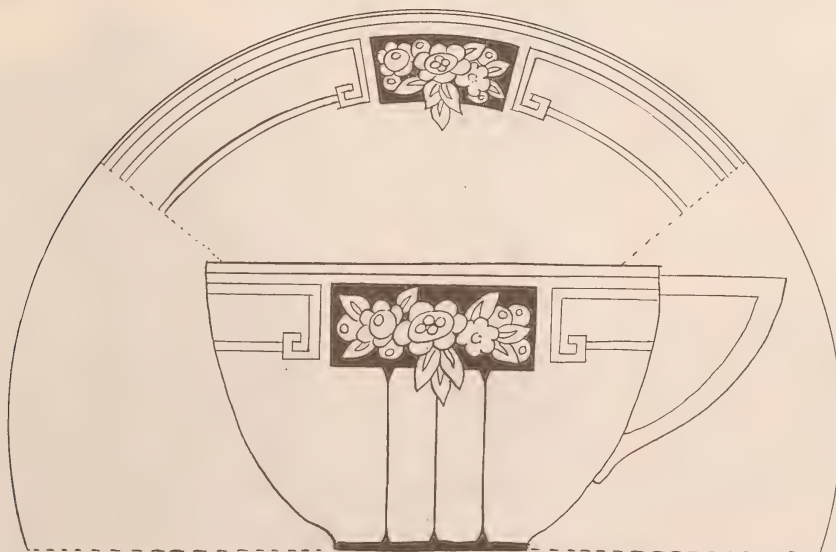
Oil all of design except the small figures over the basket and the flower forms and dots in border and dust with Water Blue. Oil the seven outside spaces above basket, and the two dots at the top of flower form on border and the fine line on the lid and dust with Bright Green. Oil remainder of design and dust with Coffee Brown. Clean it up well and fire.

JAM JAR

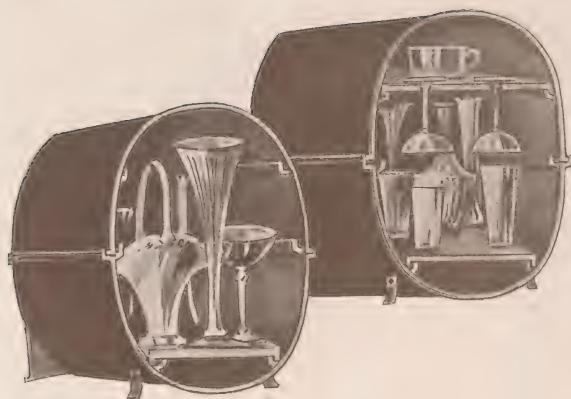
Oil the flower form at top and bottom of jar and dust with 4 parts Cameo and 1 part Peach Blossom. Oil leaf form leading into wide band at the bottom and also the wide space at the top of jar and on edge of the lid and dust with 1 part Dove Grey, 1 Pearl Grey and 1 Ivory Glaze. Clean up well as for firing and then paint remainder of design with Green Gold. Gold wears better and is richer in tone if applied twice, burnish the gold after first fire and go over all of the gold again for second fire.

DINNER SET—MRS. F. H. HANNEMAN

BLACK lines and background in panel Cherry's Black enamel, also heavy bands; geometric bands, Gold; large flower, Orange enamel, red center; leaves, Meadow Green enamel, gold veins; forget me-not, Turquoise enamel, yellow center; rose, Warmest pink enamel, shaded deeper; berries, Lavender enamel, red centers. Tint between two inner gold bands, Grey Green dusted.



DINNER SET—MRS. F. H. HANNEMAN



HOW I DO MY GLASS FIRING

D. M. Campana

IF you wish to use somebody else's experience, if you wish to do as successful people do and have good results, begin correctly and have the necessary equipment on hand before you start.

Bear this point in mind. A carpenter needs the proper tools, so does an architect, a painter, or a blacksmith, and you will also find yourself hampered if you do not have the necessary articles to carry out your glass firing in a safe way.

I spoiled many a dozen of fine glasses for that very reason, and having now everything in the proper place I spoil none of them. Every piece comes out of the kiln perfect in shape and as bright as a diamond. Follow my advice and you will be surprised to see what beautiful effects can be worked out on glass ware.

In my experimenting or *glass killing*, I happened to remember that in Venice glasses were fired within an iron-drum and following this idea I made myself a protecting *Muffle* (as I call it) with removable shelves, and made it in such a way that the heat of the Kiln can spread easily around it, giving an even temperature to top, bottom and sides, making the glasses perfectly safe.

I give an illustration on this page of my *Muffle* and of the way I work it with removable shelves, and even with space for hanging two or three glasses. It is very helpful and since I use it I have never spoiled a glass. I would call this *Muffle* a necessary part of the Glass Decorating equipment.

I can place it into the kiln when I fire glass and take it out when I fire china. Of course, I place my glasses after the muffle is in the kiln and made solid and stable on its feet. (See that it stands straight on its feet.)

Previous to this, I had tried to protect the bottom and walls of the kiln with iron, asbestos, etc., but found always difficulty, and uncertainty. Sometimes the result was good and sometimes bad.

I place my glasses here and there, the thin *stem glasses* right in the centre of the *muffle*, on the middle shelf, my thicker and low glasses on the lower shelves or in any other place. I never place hollow glasses, such as goblets, tumblers, etc., head down, but stand them on foot. I am careful to have my shelves very flat, and if they warp occasionally, I make them straight again. This is very important, as crooked flooring will make your glasses crooked at the foot. A good piece of stacking board, or a perfectly straight piece of sheet iron will do well.

Do not allow one glass to lean against another, and of course do not stack glass, do not use stilts, or have any sup-

port. When your glasses are well placed and touch neither glass nor the walls of the *muffle*, close the door and start the fire. I let go full blast at once.

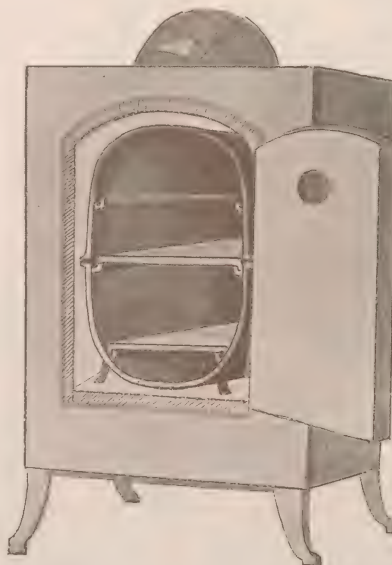
It is difficult to give any definite time for the firing of glass, as much depends on the flow of your fuel, on the weather and on the size of your kiln. If you have fired china, you know about how long it requires for your kiln to begin getting red. When it begins to show a low *red glow*, be on the *look-out*. As to fire tests, I have tried fire test 0.22, which is the softest of all firing cones, and found it a little too hard for general use. I have tried *zinc pyrometers* and found them a little too soft, I have tried a piece of common glass as a fire test, and could not quite depend on it, but in all this experimenting I learned that a very good way to determine the time to stop is when I can see right through the glasses in the kiln, in other words, when glasses look transparent.

In looking through the peep-hole when the red glow begins, your decorated glasses look black, gradually they lighten up and become hazy-dark, and then a little lighter until you *can see through them*. This is the time to stop your fuel and promptly open the door of your kiln about one inch or two and leave it open. This opening of the door will stop the *after heat*, will keep your glasses firm, and will injure neither kiln nor glass.

I do my firing in a place that can be made dark at the proper moment, as in the dark I do not become confused when I look into the kiln, and my eyes have in this manner become correctly accustomed to the dark red glow inside the kiln.

All these small points, apparently of little consequence, give me the results. I have said that I stop firing when my glasses look transparent and I wish to warn you also that it is *far safer for you*, in the few first times you fire glass, to stop your firing a few minutes before the glass can be seen right through. You will gradually learn by yourself, provided you observe closely, to remember the shade of the *dark red glow* required.

The little opening of the kiln door will not injure your kiln nor the glasses. In fact, for curiosity's sake, I have several times opened the door wide, while the glasses were red hot, and with a flat spoon drawn out glasses without having break-ages. However, you should not open the door more than one or two inches, this being all that is necessary to stop the *after-heat*.



Allow glasses to cool and if you take them out warm, lay them over a thick cloth as the contact with a cold body will split them at the bottom.

To make matters more readily remembered, I will resume glass firing as follows:

"Give your standing glass pieces a *very flat flooring*. Crooked flooring will give crooked glasses.

Draw down your window shades and make the room dark. Do this every time you fire glass and you will always fire *perfectly*.

When the kiln begins to show a little red, watch it. Your glasses look now dark, then middle dark, and when you can see through them, stop your fuel. Do not forget to open the door at once.

Place delicate stem-ware in the very centre of the muffle

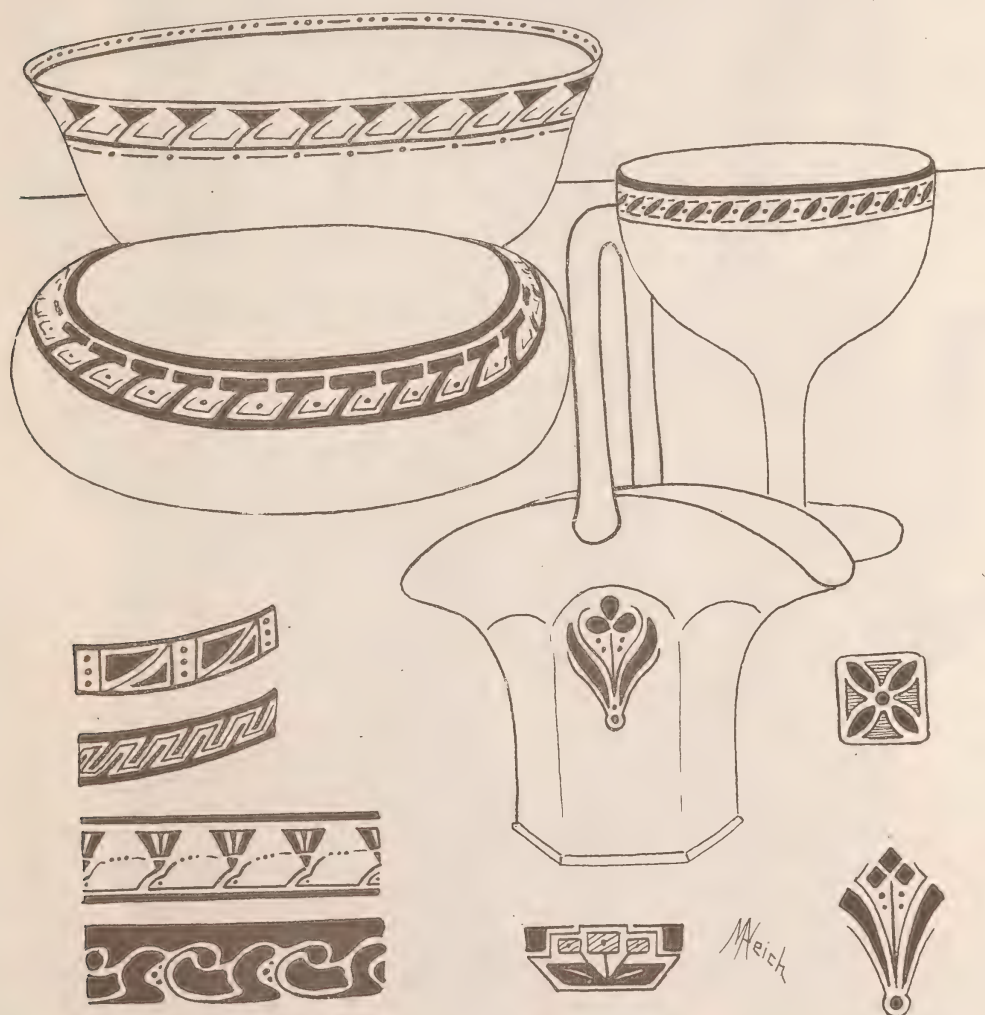
(middle shelf) and thicker or low shaped pieces elsewhere.

Gold and enamels require a trifle stronger firing than lustres and those pieces may be placed toward the back of the muffle or on the low shelf.

Do not think glass firing is more difficult than china firing. It only requires a little more attention and method. *Fire in the dark* is my motto.

Lest you forget, have the proper equipment. I have experimented with almost everything, but found the glass muffle a necessity, a great economy in the end. It is a protection from the bottom and wall heat. It is clean, easily placed and taken out of the kiln.

My next writing will be on enamels and perhaps on golds, all interesting and useful, but do not forget to master firing as this is the key to good success in glass decorating.



DESIGNS FOR GLASS DECORATION—M. A. YEICH

To be carried out in enamel. Body of the glass in lustre.



CHOCOLATE SET—MAY E. REYNOLDS JUDSON

FIRST Fire—Outline design in outlining ink, fill in outline with Green Gold, paint in small roses with Peach Blossom and Rose, forget-me-nots in Baby Blue and Copenhagen Blue. Foliage in Moss Green and Copenhagen Grey. Sec-

ond fire.—Retouch roses with Rose and American Beauty and Peach Blossom. Forget-me-nots in Banding Blue, and Copenhagen Blue. Foliage, Grey for White Roses and Peach Blossom. Retouch gold.



LEMON LILY VASE

Albert W. Heckman

THIS is to be done with flat tones. They may be all dusted on or some of them may be painted in. The background however must be dusted. First outline the whole design with

Glaze for Blue or with Grey Blue. Then paint in the lilies and leaves with flat washes of Lemon Yellow and Yellow Green or dust them with dusting colors. The background is Grey Blue and the stamens are Deep Ivory. The last fire is with Glaze for Green. Cover everything except the lilies.

ANSWERS TO CORRESPONDENTS

G. A.—Am sending a design, asking your opinion if it would be suitable for jardiniere as a band around top.

2. Could you tell me of a rich deep mat brown for the body of it?

1. Yes, the design would be all right as a border. It would be better not to have the dark brown back of design, use a tan or a light brown.

2. We are not familiar with matt colors, write to a firm selling the matt colors and they will be able to give you the information.

C. T.—I am painting a large punch bowl all in ivory, Roman gold and green gold. The inside first tinted a pale ivory I have dotted with small bunches of grapes the top being finished with a thin line of gold. I want to use some raised paste for gold and am told that the paste cannot be fired more than two times and I want to put more than two coats of gold on the leaves. Would it be all right to put on leaves, fire and then put on paste? Would the paste stick to green gold? Please send me directions for mixing paste. At what heat must it be fired?

2. I also have a large tray done in gold dragons outlined in black, with metal lustre edge, and two shades of dark blue in matt finish. The matt finish cracked off and then I took all the rest off with acid. Can you tell me what was the matter?

3. I have a Belleek tea set same as enclosed illustration, and am unable to select a design for it. At some time the butterfly design in December Ceramic appeals to me as no other design ever has. How many colors would be permissible? it is to be done in enamels. I wish to put a band and one butterfly on each cup. Would it be all right to have two each alike using three colors, coral, blue and green?

1. If paste is properly mixed it will stand more than two fires. It usually needs two applications of gold to produce a good color, so you could put the paste on for first fire and also put the first coat of gold on the leaf and then put gold on the paste the next two times and also another coat on the leaves. Yes, the paste would stick to the green gold. To mix the powder paste rub all lumps out of it and add a drop of fat oil of turpentine, there should not be enough of it to hold paste together but should just make it look moist, rub this through thoroughly on a ground glass slab and with a bone or horn knife (not a steel knife) then breathe three long breaths on it, rub it together a little and repeat this twice and then add enough garden lavender oil to make it the

right consistency. The paste must not be rubbed after the lavender is added. Be sure that the lavender is a thin quality, it should not be oily.

2. The oil was probably used too heavy causing it to peel off.

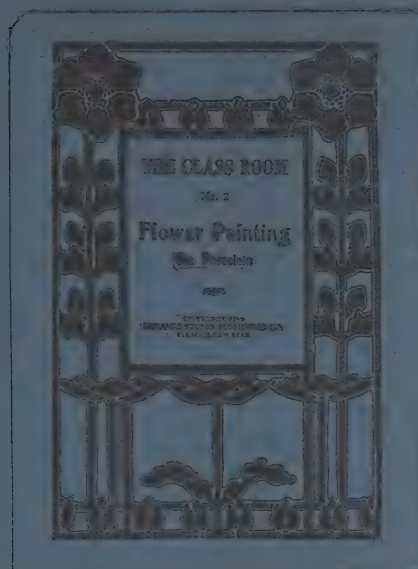
3. The butterfly design could be used very well. As many colors as you desire could be used just so they harmonize. Yes it will be all right to have two cups of each color, that is often done.

M. M. C.—If you can give formula for mixing gold, something that will keep open a little longer than turpentine it will be greatly appreciated.

Use the cheapest quality of Garden Lavender Oil, it is also called Lavender Compound. It must not be an oily quality.



PLANT ANALYSIS—FLORENCE WYMAN WHITSON



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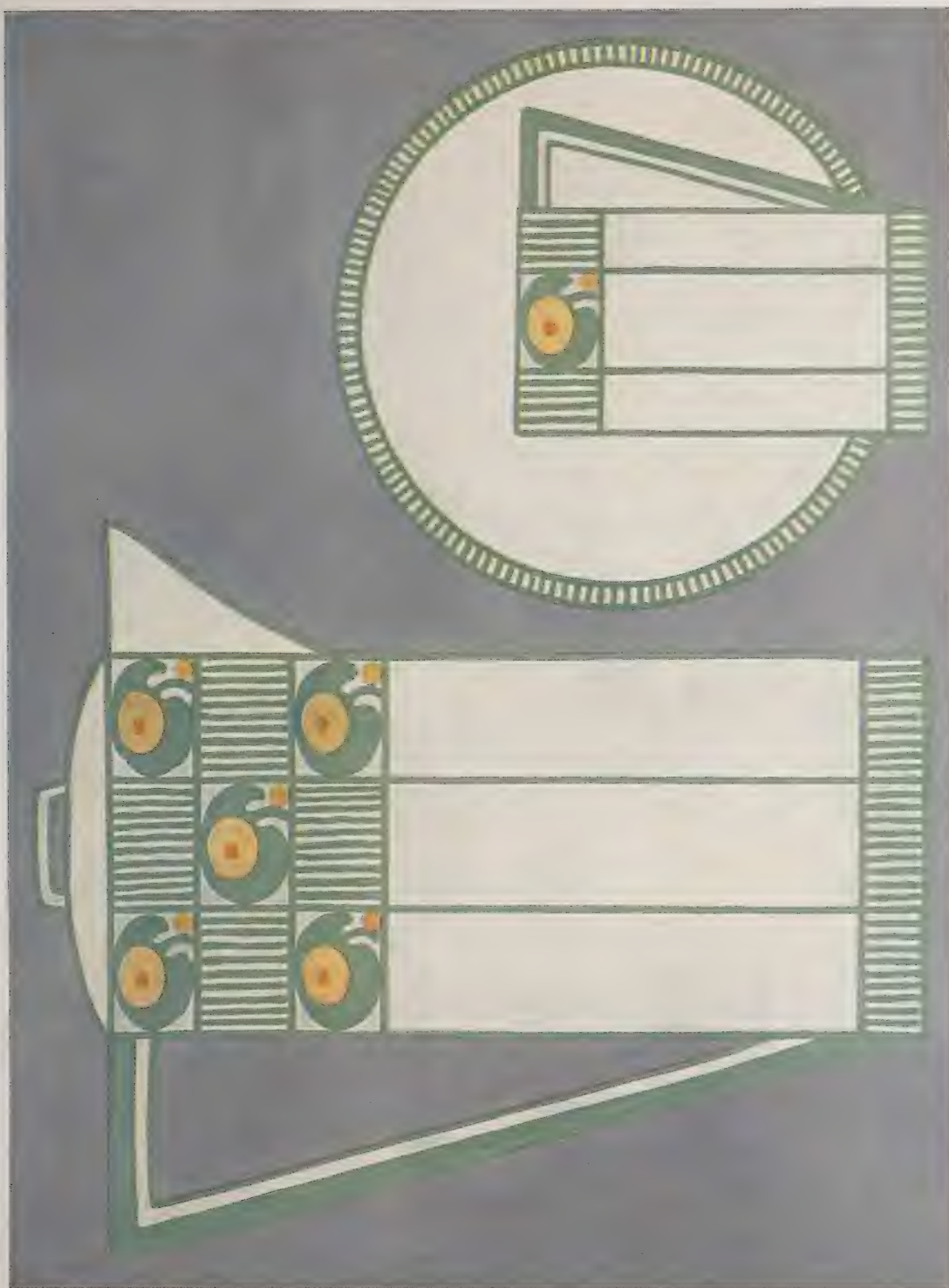
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CHOCOLATE POT, CUP AND SAUCER—ALBERT W. HECKMAN

MARCH 1918
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March 1918



OUR editorial of last month asking subscribers who would be interested in the reopening of our Summer School in the old Robineau Pottery to notify us, so that we would know what kind of support we could depend on, has brought so few answers that it is impossible for us to make a decision on the subject for the present. The teachers also,

as is natural and right, ask us what guarantee we would give them that their trip here would not be profitless and of course we cannot give any guarantee unless we are assured in advance of a substantial support. Let us hope that the war will soon be over and that we can again plan and do things as we did when conditions were normal. That there will be an art revival after the war there is no doubt. Let us prepare for it by keeping the fires alive as much and as well as we can during the difficult times of the present, and for our part we are ready to open our building of the old pottery to a summer school as soon as we see a demand for it.

✕ ✕

The treatment for last month's supplement, plate by May B. Hoelscher, was by mistake left out of the February issue. It will be found in this number.

✕ ✕

Lack of space prevents us from giving in this issue an interesting lot of photographs of the last exhibition of the Chicago Society. We reserve them for April number.

✕ ✕

The term Applied Art has so long borne the good natured but rather snobbish attitude of the pictorial art class that every once in a while we have to pull ourselves together and remember the larger significance of the term. Instead of the narrow concept of applying decoration to an object we should remember that art *applied* is art *made practical*—a part of our lives. Art is the result of the power to perceive and express the truths of nature. Art expressions may be of an emotional, an intellectual or spiritual nature.

The function of art is to transform the daily routine of living from the material—the laborious—to the plane of pure enjoyment. It should reveal to us the *purpose* back of all activity.

The arts which contribute most to this realization must be those which may be most closely woven into the lives of a people. Applied art in its broader sense then includes all of the industrial—the useful arts.

Under this classification we have the important branch—mural painting or mural decoration. Mural painting, while pictorial in essence, is decorative in treatment and subject to the laws and limitations of decorative art. It is art applied to a specific purpose and limited to a given shape and space. It is symbolic in concept—it preaches while it delights and charms the senses. It combines the aesthetic (the imaginative) and the practical; aristocracy and democracy; it is essentially the art of service, it is art *applied*.

Reinforced by this big brother the lesser decorative arts take on an added dignity and importance.

Without enumerating all of the useful arts, we can in our minds run over the many ways in which art, applied to the ordinary things of life, contributes to our pleasure and education and lifts us consciously or sub-consciously above the purely physical aspects of labor. If the art of living is the consummation of the application to our daily lives of the principles underlying all art and (what artist can doubt this) surely the arts which enter most intimately into this process of evolution are the ones by which we expand mentally and spiritually and which transform our physical acts into purposeful processes.

So let us not be unduly alarmed because the demand for art craftwork is temporarily suspended. The world cannot evolve without the stimulus of the beautiful. The desire to beautify is the creative instinct; the appreciation for the beautiful is the sign of sanity and progress. There is a force at work now which is trying to preserve to the world the ideals which this generation as a whole has attained. This force is the concrete expression of ideals for which art in *all its forms* is responsible. (For is not art in its highest and fullest sense synonymous with religion?) When this victory is won and sanity and good will restored—evolution will resume its normal processes and the demand for the beautiful combined with the useful will reappear. The very necessity for the preservation of the ideals we had gained, has resulted in a spiritual growth in those actively contending, which we as yet hardly comprehend. This spiritual exaltation infused into the next generation must result in larger appreciation and a greater desire for artistic surroundings. We are only a few degrees less shocked at the wanton destruction of the art expressions of the past centuries, than at the terrible sacrifice of life. This is because these things destroyed are more to us than the physical structure. They represent the creative impulse of the generation past. They are concrete evidences of spiritual forces which impelled those workmen to put their ideals into form.

To come back to our own craft—it has been said recently that *ceramic art* is a thing of the past and has no future. A thing of the past it surely is—for it stands as the most complete and conclusive evidence we have of past civilization. Through it we retrace our steps from the present back to races so remote that it constitutes the only records extant.

As an art of the future, so long as the creative impulse persists in human nature, we will embellish those most useful and intimate objects of daily life, and with the added inspiration and knowledge gained through close association with the other arts of the period, we will some day cease running to and fro and settle down to the business of expressing *our own* impulses and ideals in a way which will establish evidence of *this* period for the Museums of the future.

No other branch of decorative art has ever gained such a grip on the people of this generation as ceramic art. It may not for a long period regain the immense popularity it has enjoyed in the past, but it is for us to say whether or not it shall die out for want of sincere devotees.

Human nature is easily swayed and we are still much like sheep to follow a leader blindly, but we do not have to do this, it is "up to us." There are some, who, having exhausted the commercial possibilities of some one phase of an art will abandon it for something more profitable; anyone is free to do so,

but the *sincerity* of an artist who deserts her chosen branch of art when it most needs her loyalty, must be questioned.

We may have to adjust ourselves temporarily to the business of meeting the problem of living, but we need not dub our craft a *sinking ship* and desert it like rats. We must stick to the pumps and keep it afloat. If it becomes a derelict it will be our fault and our shame and debt to posterity.

—Henrietta Barclay Paist, Assistant Editor



A TRIBUTE TO MABEL C. DIBBLE

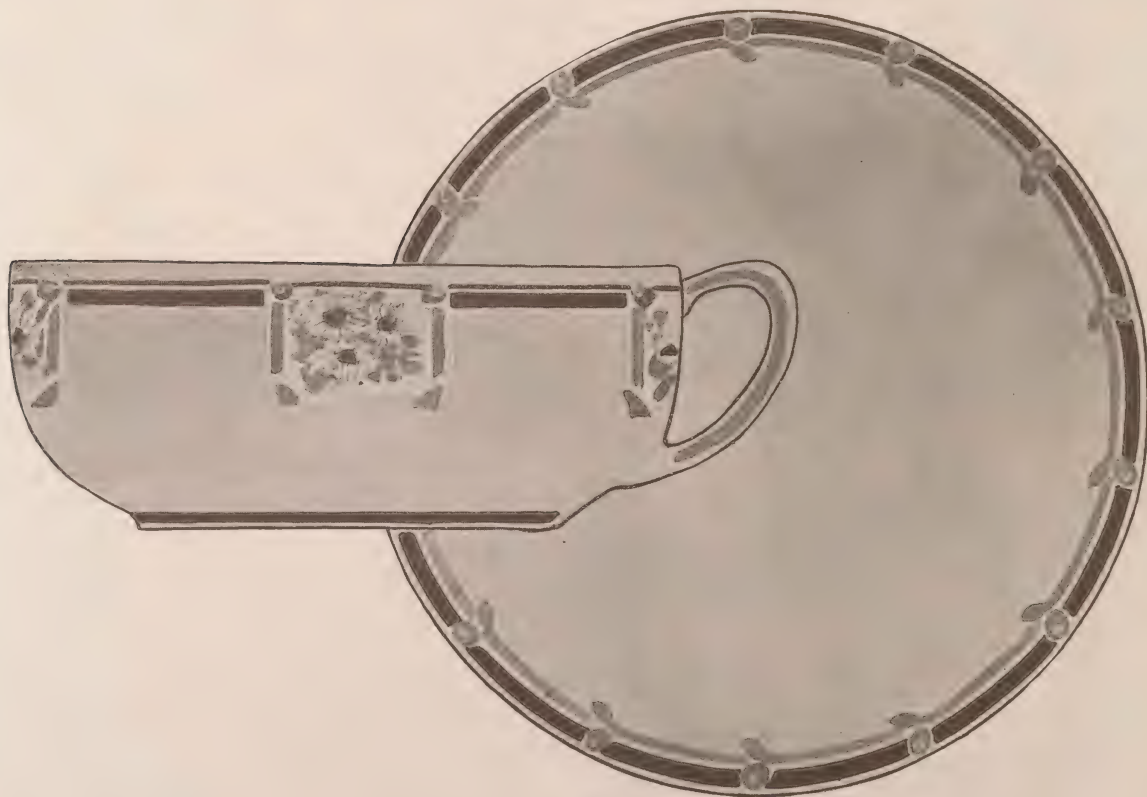
Eva E. Adams

Miss Dibble was a woman of rare Christian character, living an exemplary, honorable and unselfish life, bestowing loving thoughts, sending messages to friends when weary hands would have simply turned aside from an effort. Her devotion to her aged mother was most touching and beautiful.

As a ceramic artist Miss Dibble stood well to the front of her profession. I remember well our first meeting—and later the eager, cheerful face of the dear little woman, as we sat in Miss Louise Anderson's studio, in the Auditorium Tower, conferring with a half dozen women about placing an Atlan Exhibit in the Woman's Building at the World's Fair of 1893. At that time Miss Dibble was Secretary of the club, which office she held for seven years, and as I had the honor of being President for several years, I was intimately associated

with her. It was then that I learned to admire her sterling qualities, exacting in all details, never wearying, and ever forgetful of self in forwarding the success of the Club. With untiring energy and wonderful patience, she packed, listed and cared for each exhibitor's piece. Later she became a member of the Arts and Crafts Society in Boston and was the first woman in the West to receive the degree of Master of Arts. In 1909 she was invited to become a member of the Royal Society of Arts, London, England.

Many of her articles and beautiful designs have appeared from time to time in *Keramic Studio*. Students from distant parts of the country have come to her for advice and instruction. The testimonials which have come to me during the past few weeks fill volumes, all emphasizing the value of such a friendship. A warm friend and co-worker writes, "I have lost a most precious friend, few we find these days, so just, so truthful, and honest; a wonderful example of self control and patience." I love to think that those who have passed on to where there is no sorrow, nor sighing, know and realize we love them and miss them. November 9, 1917, Miss Dibble was laid to rest in Forest Home Cemetery, in her old home town, Milwaukee. Dr. Edgar P. Hill, of McCormick Theological Seminary had charge of the funeral service, held in Chicago. He particularly described the heroic character of our friend when he said, "All soldiers are not in the trenches." Yes, she fought bravely the daily battle, fought a good fight to the end, and then quietly fell asleep.



CUP AND SAUCER—ADELINE MORE

(Treatment page 175)



JARDINIERE

Kathryn E. Cherry

FOR outline and all dark tones use Black. Oil all light bands, stems and buds and dust with Water Lily Green. Oil tips of buds and all the light centers of flowers and dust with Coffee Brown and a very small touch of Yellow Red. Oil petals of flowers and dust with Yellow for Dusting or they may be painted with Yellow Lustre. Paint remainder of design with Gold.

Second Fire—Tint all of the background with a thin wash of Yellow Brown and a little Yellow Green and retouch Gold.

ENAMEL TREATMENT FOR BELLEEK OR SATSUMA

Outline with Black paint and paint all remaining black spaces with Black Enamel. Centers of flowers and tips of buds are Cafe au Lait. Petals are Citron Yellow. Stems, buds and light bands are 5 parts Grey Green and 1 part Blue Green. Leaves and remaining bands are Gold.





Figure 4

Designed by Albert W. Heckman. Executed by Miss A. Ruth Heckman.

THE MAKING OF A DESIGN FOR FILET CROCHET LACE

EVERY china decorator as well as the ordinary layman realizes the value of appropriate settings for her table service. Beautiful china calls for beautiful linen, whether it be in one's home or in an exhibition of one's wares. It is difficult however, to procure linens in keeping with the work of a modern china decorator. The stores to be sure are full of excellent things but where will you find ready-made just what you want? Either the designs are too elaborate with prices unreasonably high or they are of inferior quality with little or no individuality, such as are turned out by the hundreds.

Recent experiments with the use of color in table linens have in many instances proven to be very satisfying and successful. Yet they are never quite so practical as all white table coverings. Among the things that are all white there is nothing that lends itself so easily to artistic results as filet crochet. And furthermore, it is a thing that practically everyone who has ever attempted it can do. A little thoughtfulness in planning a design and careful workmanship in working it out can bring about wonderful results.

In planning your design take a piece of squared paper and sketch on it one of the motifs from page 143 of the January issue of the *Keramic Studio*, or use a motif of your own. Then see how this can be worked out in little squares like Fig. 1 and Fig. 2. At first it may not seem easy but after one has made a few trials one will undoubtedly arrive at something similar to these, which are adaptations of motifs of the Mountain Ash berries you will find on the page mentioned.

In making a design to be applied to a lunch cloth, a buffet cover, a napkin, or what not, first plan the shape of the lace. Then make the motif fit that shape. In arranging the motif keep it as simple as possible and avoid fancy curves in the design. A few straight lines and simple shapes in the abstract are much more to be desired and effective than any attempt at a realistic portrayal of a rose or a bunch of grapes with confused interlaced lines such as one sees so commonly.

Even though one may not have the time to crochet the design herself it is well worth the time and effort it takes to make a few designs. These could be used by an assistant, if



Figure 3

Designed by Albert W. Heckman. Executed by A. Ruth Heckman.

necessary, in working out the designs or they could be submitted to the editor of a needlecraft magazine. In the latter instance it is advisable to send photographs of the finished articles with the working drawings. There is so much work done which is mediocre in design that one feels, that if she had something worth while to offer a publisher, she ought to have no trouble in disposing of it. One should not think because so much mediocre crocheting is done that there is no art to be had in



Figure 6

Reproduced through courtesy of Metropolitan Museum

Figure 1

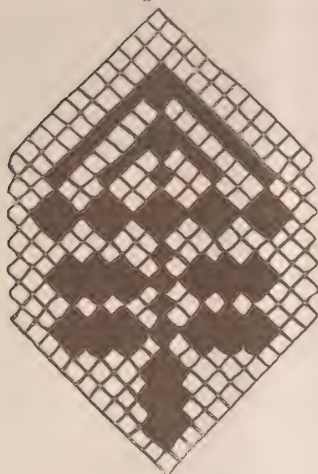
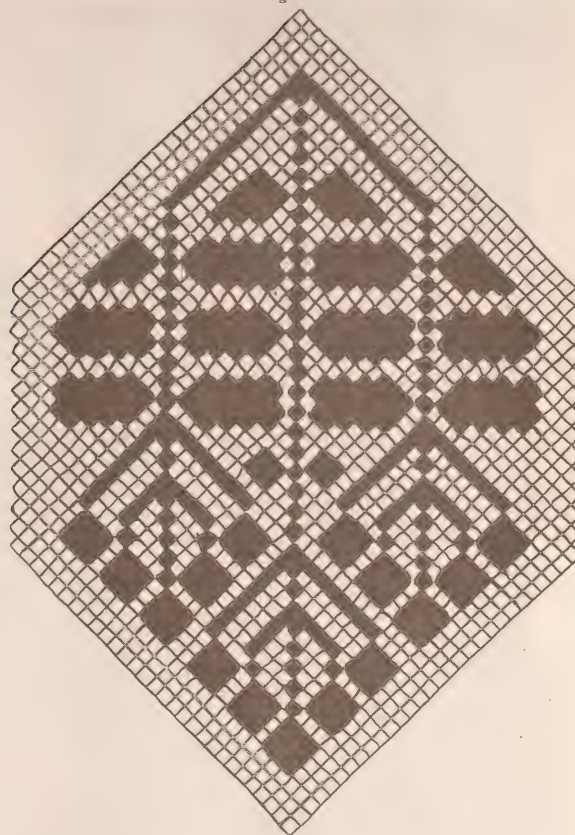


Figure 2



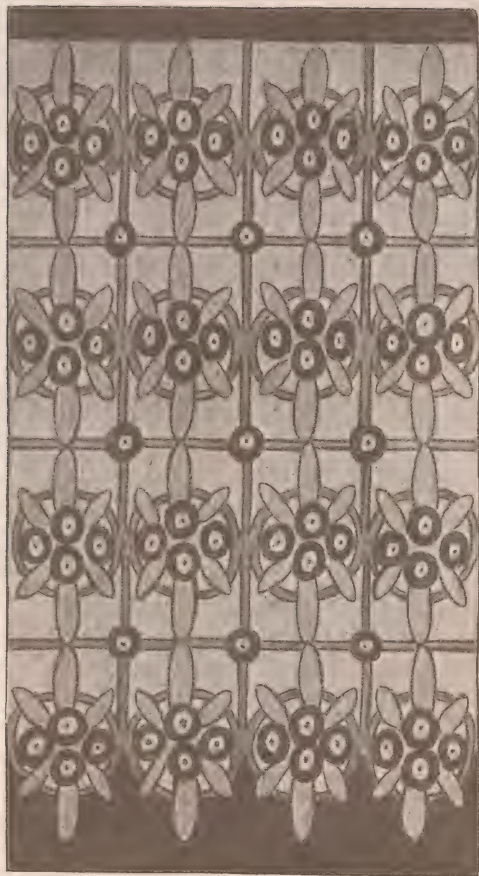
this craft. It affords an especially fine medium for working out problems in dark and light arrangement.

Fine art is a matter of fine relations. This should be borne in mind in planning the size of the cloth, the shape of the lace inserts, their arrangement on the cloth, the size of the edge and the placing of the design with relation to the cloth as a whole. Perhaps if one were to measure her work by the standard of excellence evident in the design and execution of the cloth illustrated in Fig. 5 she might arrive at something so beautiful that some day it would be treasured as this one is. This cloth is not filet crochet but it illustrates in a striking manner how beauty may be had through simplicity of design, thoughtful arrangement and careful workmanship. It shows too, how additional decorations may be added to a cloth in the way of embroidered design.



PLATE WITH BERRIES—CLARA L. CONNOR

Omit outline. Oil outside band and dust with 3 Pearl Grey, 4 Dark Grey, 4 Apple Green. Oil leaves and dust with Florentine Green. Berries and stems are Green Gold.



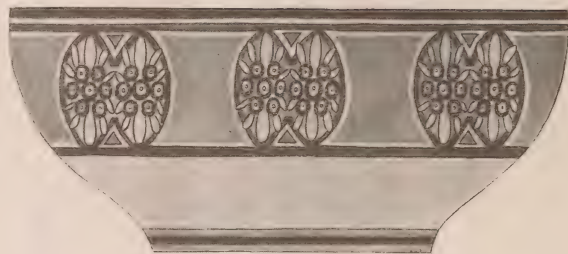
SATSUMA VASE WITH ALL OVER-PATTERN

Elise Tally Hall

THIS may also be carried out on Belleek ware and is to be done in enamels. Outer part of circles in the sectional lines is Cafe au Lait and centers are Orange Red. Outer part of remaining circles is Lotus Yellow and centers are Orange No. 3. The remaining space in all centers is 3 parts White and 1 part Citron Yellow. Leaves are 1 part Sand and 1 part Florentine No. 2. Bands are Oak Brown. Dark tone at top and bottom is Cafe au Lait.



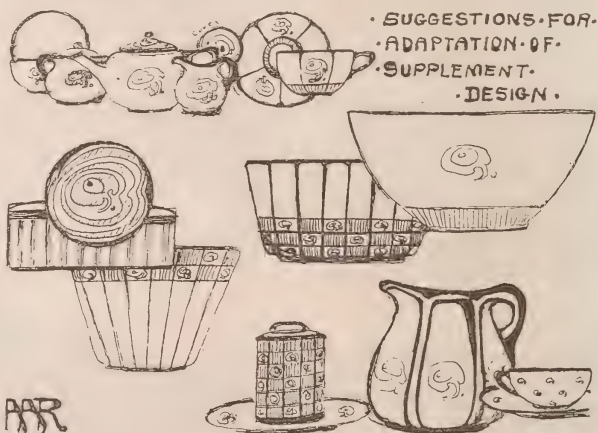
FULL SIZE SECTION OF MEDALLION



BELLEEK OR SATSUMA BOWL

Elise Tally Hall

TO be carried out in enamels. Outside of center circle is Lavender. Outside of remaining circles and center of center circle is Cadet Blue. Centers are Warmest Pink. Light part of center circle is 3 parts White, 1 part Warmest Pink and in the outer circles, 2 parts White and 1 part Citron Yellow. Leaves are Grey Green. Bands around flowers and at the top and bottom of panel and light bands at the bottom of bowl are Grey Violet. Remaining bands are Cadet Blue. The grey background is Sand, or it may be painted with a thin wash of Banding Blue, a little Copenhagen Blue and Dark Grey.



• SUGGESTIONS FOR
• ADAPTATION OF
• SUPPLEMENT
• DESIGN.

Suggestions from the Color Supplement—Adeline Alsop Robineau

CHOCOLATE POT, CUP AND SAUCER—(Color Study)

Albert W. Heckman

THIS design is to be carried out with soft enamels on Belleek ware. A cool green such as an Egyptian turquoise with a light and a dark yellow were used for the effect given in the illustration.

CHINA CUP (Page 176)

Lola A. St. John

OIL grey tones and dust with Florentine Green. Remainder of design is Green Gold. For the second fire paint the lighter tone in center of flowers with Yellow Green.

FRUIT MOTIF FOR FRUIT BOWL (Page 177)

Leah Rodman Tubby

OIL and dust grapes and all lines on the bowl with 2 parts Dark Blue for Dusting, $\frac{1}{4}$ part Violet, 1 part Ivory Glaze, Oil leaves, stems and small squares above panel and dust with Water Lily Green. Oil fruit and dust with 3 parts Deep Ivory and 1 Peach Blossom.

CUP AND SAUCER (Page 170)

Kathryn E. Cherry

OUTLINE the tips of buds in the conventional part and dust with Water Blue or Banding and a little Copenhagen. Oil buds and stems or remainder of light part of conventional and dust with 1 Grey Blue, 1 Water Lily Green, 1 Ivory Glaze. The dark bands are Gold. Paint flowers in

medalions with¹ Deep Blue Green and a little Violet, leaving the light part white. Centers are Albert Yellow shaded with Yellow Brown. Leaves are Apple Green and a little Copenhagen Blue. Shadows are Blood Red and a little Violet. The remaining surface of the cup and saucer is tinted with a delicate wash of Albert Yellow and Dark Grey.



SERVICE PLATE—MAY B. HOELSCHER

FIRST Firing—Lay in the design in black outline. Background of flowers Yellow Brown and Brown Green equal parts. Second Firing—Retouch outlines. Flower and leaves are in flat enamel. For flowers use Silver Yellow mixed

with enamel shaded into a real delicate yellow. Centers Yellow Red. For leaves use Apple Green, touch of Deep Purple and Black. Always test the enamels before applying. Lay in gold.



SHERBET GLASS IN ENAMELS AND LUSTRE—LOLA A. ST. JOHN

(Treatment for China page 174)

ENAMEL DECORATION FOR GLASS

D. M. Campana

IF you ask an old practical glass decorator how to produce successful relief-paste-work and relief enamel decorations, he will wink his eye and tell you that everybody can do it well, that a wise person will not give away his trade secrets, etc. Every decorator is believed to have a special method, or a special enamel, or oil to mix them, or a special tack to apply it, but in the end every successful decorator does it very nearly in the same manner, and he will not undertake any work with anything else but what he knows by experience to be good.

On the contrary, students will try many different materials, sometimes because they don't know what is best, sometimes because their teacher told them so, and sometimes just to see how it works, the result being that they do not produce good work, lose confidence and besides lose glass, time and money. The spirit of experimenting is a commendable spirit, but rather costly, and as I have done a large quantity of fancy enamel work on Venetian Glass, I will gladly help the student with a few fundamental suggestions.

Many enamels on the market are used by experienced decorators in glass factories with splendid results. Those decorators have studied and found the proper enamel for the special brand of glass they are painting, and it fires very well. It must be understood, however, that the body of glass itself has a certain influence on the enamels used in those decorations. In my working, I found that by a small addition of a special *Kaolin* to a good staple white enamel, this enamel works more steadily and surely when applied over any kind of glass.

This is a great advantage. If you have a good reliable *White Enamel*, you already know a good deal toward successful enamel work.

When I come to mix it, the *Kaolin* makes my enamel much smoother, and enamel must be very smooth. As to mixing of the enamel, I use nothing else but *pure clean turpentine*. I place on the slab the certain quantity of powder enamel required for the whole work, heap it up on a corner of the slab, take now with my knife a part of it and moisten with turpentine, smoothing it down carefully. I then heap it up.

One of the general mistakes of students is to mix glass enamels too thick, I mix mine rather liquid, perhaps like cream, and mix only a small quantity at a time so as to have it always fresh. If you mix much of it at a time, the turpentine will evaporate before you use it up, and you are compelled to keep adding turpentine, in this way making the enamel too fat.

On the contrary, this small lot is easily used up, and a new lot quickly made. For every stroke I apply, I take new enamel and try to make every stroke work correctly without having to go over and over. It is true that turpentine alone will not give a thick, high body to the enamel, but it will avoid the *boiling of the enamel* one hundred per cent, and this lesson is meant for students rather than experienced artists, for the person that wishes to do well without much experimenting, rather than for a practical glass decorator.

If I wish to give more body to the enamel I add either a drop of tar oil, or a drop of fresh Damar Varnish to twenty drops of fresh turpentine, but for general enamel work on glass you do not require much of thickness and the turpentine alone will be good and safe.

In other words, *enamel boiling* is caused sometimes by bad enamel, but more often by too much fat or bad oils used in mixing. I also dry my enamels well before I fire them, as the drying of the enamel during the firing affects the fusing action of the enamel itself.

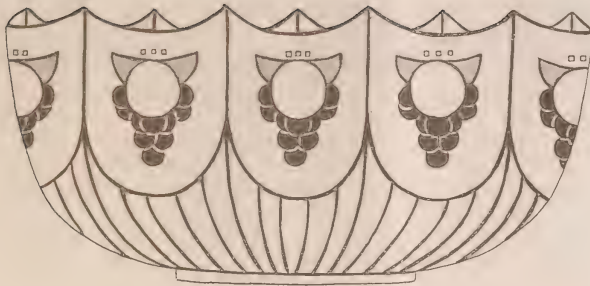
I warn students that the keeping of the *turpentine-mixed enamel* in good condition requires some practice. Stir it up often, adding a trifle of turpentine so that it will keep always in a good running consistency, and discard what was left over or has dried. Above all have it half liquid.

As for the brush I use long red sables, called Dresden liner, I clean my brush often of the old enamel, and scoop up enamel for every stroke. Referring to colored enamels, I find that these are not always reliable, and do often boil, so that I generally apply my enamel plain white, fire, and paint over it with colors on the second firing.

Colors used over enamel should properly be *glass colors* as these are more soft than *china colors*. Another good use for enamel is a flat background, that (after firing) can be used



SATSUMA VASE—Design suitable for glass enamel



FRUIT BOWL—LEAH RODMAN TUBBY (Treatment page 174)

as a surface to paint monograms, or even designs, figures, flowers, etc.

To be good, effects in enamel work over transparent glass should be delicate and light. Heavy designs, solid bands and showy flowers in enamel, give a clumsy appearance to the glass and make it cheap looking. On the other hand, a small festoon of flowers, or a delicate running design or light scrolls in a border form, with enamel, will be pretty, especially on bowls, dishes, or any kind of low shaped glass.

As I mentioned before, I find it always more satisfactory to apply the enamel work, plain white, fire it, and paint it over with glass colors (not lustres) in the second firing.

In mixing these glass colors, I again use turpentine as a medium, with a trifle of Damar varnish added to the turpentine. This to make the medium as reliable as possible.

I have, in experimenting, applied the colors over the well dried white enamel, before this latter was fired, but though the work was sometimes successful, I find it would be dangerous for students, apt to tamper too much with the white enamel underneath.

Taken all together, the important points for students to follow in enamel work, are as follows:

1. See that you have a dependable smooth white enamel.
2. Use no oils. Turpentine pure is good. When you are well acquainted with the work, you may add a trifle of fresh oil of tar or Damar, but very little. Use none at present.
3. Have your enamel nearly liquid. Take up enamel for every stroke you apply. Clean your brush continually of the dried out enamel and stir up fresh, but small quantities of enamel. Throw old enamels aside. Apply the stroke in the proper place and do not tamper with it.



Medallion for Center of Fruit Bowl



Medallion for Sides of Fruit Bowl

4. Dry your enamel thoroughly, in a hot place, before firing.
5. Fire at a trifle higher heat than lustres. You can do this by placing enamel pieces a little back in the kiln.
6. Apply white enamel, and if necessary, paint over on the second firing with glass colors.

The next lesson will be on gold decoration on glass.



DESIGNS FROM THE WILD ROSE HIP (Page 181)

M. Janie Launt

BORDER I—Rose-hip, Red Orange; leaves, Shading Green; stems, Copenhagen Grey with touch of Shading Green; black bands and vertical lines of Red Gold; black outlines.

Border and medallion—Seed pods, Silver Yellow toned with Orange; other white units Orange; seeds, Hair Brown; other black units Olive Green; vertical lines of background, Bronze; black outline.

Motif III—Rose-hip, Orange; stem, Olive Green with touch of Orange, with same color in sepals of the rose hip; leaves, Moss Green with Olive Green.

Motif IV—Rose hip, Red Orange; leaves, Moss Green and Shading Green; stems, Bronze; sepals, Bronze.

Design V—Rose hips at center, Orange Yellow, with Red Orange sepals; stems, Moss Green and Hair Brown; leaves, Apple Green; black center and spots within stem, Orange; dots, Orange Enamel.

Medallion Design VI—Center rose hip, Red Orange with Green Blue sepals; back, rose hips, Orange Yellow with Violet Blue sepals; stems, Violet Red; leaves, Yellow Green.

Border Design VII—Large leaves, Apple Green; small leaves, Bright Yellow Green; rose hips, Orange Yellow with Violet Grey sepals; horizontal lines, Violet of Gold; dots, Yellow enamel; black outlines; stems, Soft Grey Green.

PLATE (February Color Study)

May B. Hoelscher

FIRST Firing—Outline everything except large flowers in black. Outline large flowers in gold. Lay all geometrical figures in gold except drop design which is in Delft blue. The center of this design is in gold. Background of border Yellow Brown and Brown Green, equal parts. Center of plate the same only padded very light.

Second Fire—Three large flowers are first Delft Blue, shaded in three tones. The outer one is the darkest. Second Yellow Brown and the third Old Rose. "Brown 4 and Deep Purple." Leaves, Apple Green, touch of Deep Purple and Black. Small flowers group; center flower Delft Blue with gold center, small flowers, one on either side, Old Rose. Center gold. Mix the colors for flowers and leaves with enamels and test, then lay in flat enamel. Lay all gold twice.

ART NOTE

In the January number of the "Century" Magazine are examples of American Craftsmanship photographed by Hazel H. Adler. Out of ten groups five are examples of ceramic art. Mrs. Adelaide Alsop Robineau is represented by a group of her beautiful incised porcelains. Leon Volkmar and Jeanne Durant Rice have collaborated on a beautiful dinner set of white majolica. There is a group of interesting pottery from the Newcomb College, New Orleans and two breakfast sets in overglaze decoration by artists familiar to *Keramic Studio* readers, Anna Southern Tardy of Birmingham, Ala., and Mrs. Sarah A. Draegert of Brooklyn, N. Y. The other five groups are examples of wood carving, designing and weaving and metal work.



SALAD BOWL AND PLATE—M. LOUISE ARNOLD

Black, Black; grey, Green; white, Gold; or Black and Silver on Celadon Ware.



ELDERBERRY BLOSSOM VASE—ALBERT W. HECKMAN

THIS design is to be carried out in flat colors dusted on. Draw in the design and dust all the background with Grey Blue. Clean out all the design and dust the flowers with Yellow for Dusting, allowing an edge around the flowers with-

in the design. Second Fire—Oil and dust all the leaves and stems with Water Lily Green one part and Glaze for Green four parts. Third Fire—Dust the whole vase with Glaze for Green and clean the color from over the flowers.

BEGINNERS' CORNER

JESSIE M. BARD - - - - - EDITOR

Dickinson Seminary, Williamsport, Pa.

KATHRYN E. CHERRY'S PLATE

Kathryn E. Cherry

PAIN'T all dark tones except tips of berries with Green Gold. The berries are White Gold or Silver. Tips of berries are Yellow Brown and a touch of Yellow Red Grey. Space near edge of plate is Yellow Brown Lustre or a thin wash of Yellow Brown paint.



ANSWERS TO CORRESPONDENTS

G. W. P.—1—Can you tell me of as good a book on "Color" as Batchelder's is on design, and do you know of any color charts and where same can be gotten?

2.—Are colored enamels opaque enough to fire the same color on blue, mauve and yellow Japanese pottery, as they are on white china?

1. There are a great many good books out on Color. Write to Brentano, New York City for information. Arthur Dow has a book on Design with

quite a little space devoted to color. The Prang Co., Chicago, or New York office has color charts.

2. Yes, the enamels will not be affected by color under them.

L. D.—Sometime ago in giving an account of an exhibition of Ceramic work you spoke of a group beautifully done in "splash lustre" work. What do you mean by "splash lustre" work and how is it done?

The term is probably a local one, it probably is the method of flowing one color into another obtaining a variegated effect. Two brushes are necessary for this using a separate brush for each color in order not to mix the lustres. Apply as ordinarily working first with one color and then the other.

H. B. K. 1—As a gift from a friend I received with much pleasure the January Ceramic Studio.

1—In it is a design by Mrs. H. B. Paist. The outline is not given in the treatment. I want to use it on a fruit set. Thought of using green gold for panels and outline of stems and leaves with the treatment given.

I made a design with stick printing that is suggestive of wall paper and linoleum and after reading the article on textile designing in the magazine I am determined to try again but would like to send my design to a critic to find if it is worthy of consideration. Where should such design be sent?

1. The gold will be allright as you suggest or you may omit the outline entirely.

2. The design could be sent to any teacher of design, a number of them being advertised in this magazine or it could be sent to a factory manufacturing linoleum.

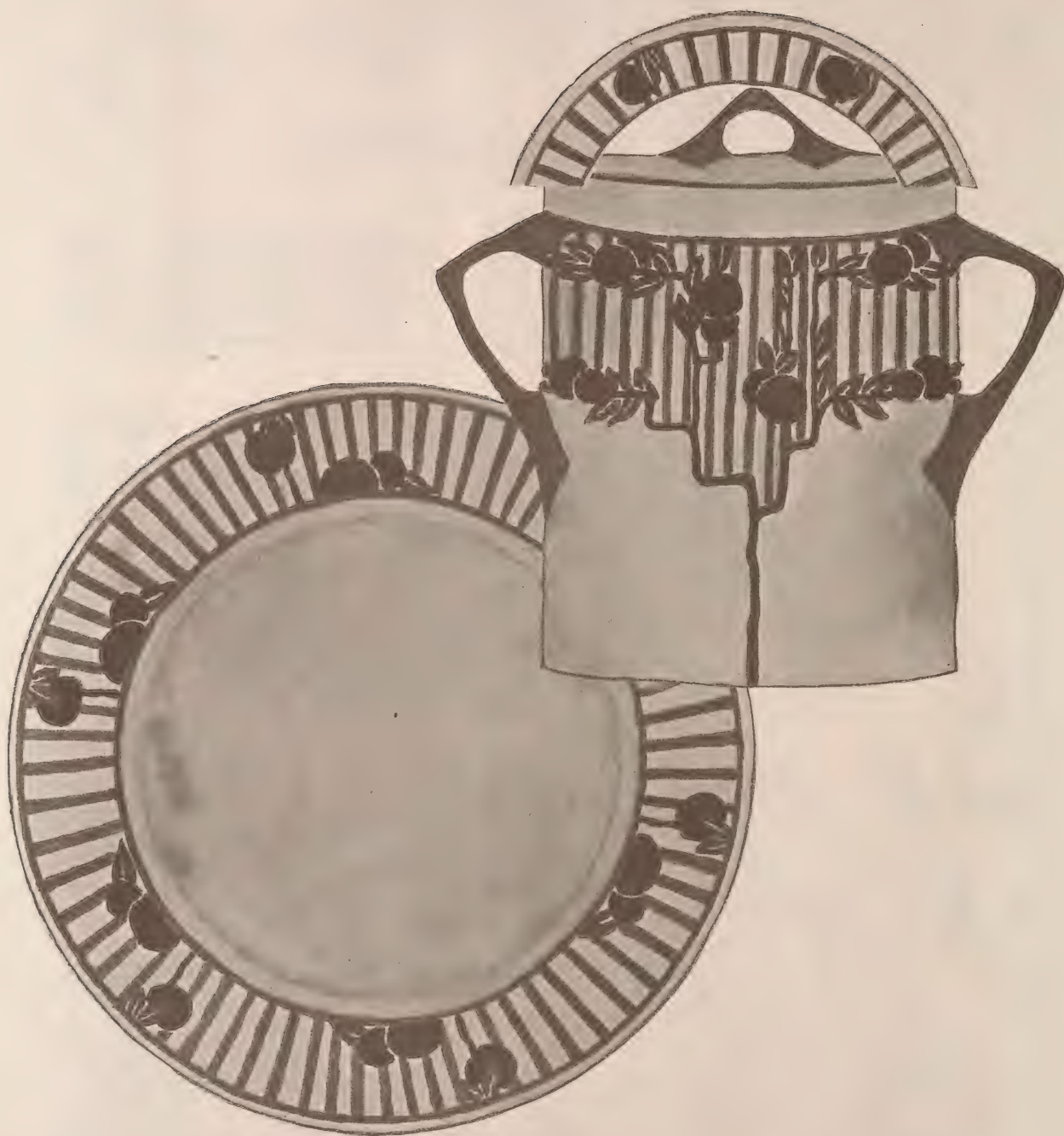


PLATE DESIGN—KATHRYN E. CHERRY



DESIGNS [ADAPTED FROM THE WILD ROSE-HIP—M. JANIE LAUNT

(Treatment page 177)



DESIGN FOR MARMALADE JAR AND PLATE—FLORENCE McCRAY

Lines back of design, bands and handles Green Gold. Oranges Orange Enamel shaded. Leaves Dull Green Enamel.
Stems Red Brown.



SNOWBERRIES—MARGARET WATKEYS

OUTLINE is Shading Green and Copenhagen Blue. Light part of berries is left white and shaded with Albert Yellow and a little Violet with Brown Green added for deepest shadows. Stems are Violet, Brown Green and a little Blood

Red. Leaves are Yellow Green, Shading Green and Copenhagen Blue with Brown Green added for the darker tones. Background is Dark Grey and a little Banding Blue.

ART NOTES

Twenty-four members of the Twin City Ceramic Club met at luncheon in St. Paul on Friday, Jan. the 18th, after which they visited the Minnesota State Capital accompanied by Mr. Lauros M. Phoenix, a local Mural Artist, who analysed the mural decorations throughout the building for the benefit of the Club. The mural paintings include some of the most important work of such well known men as John LaFarge, Kenyon Cox, Blashfield and Simmons, besides many wall paintings by lesser lights.

A class has been formed in St. Paul, Minn., to study design under the direction of Henrietta Barclay Paist. The course will consist of at least twelve lessons and will continue into the spring months.

Now, while the demand for the finished products is light, is the time to study, to prepare for busier times sure to come after the war. A conscientious study of the principles of design doubles the efficiency of a decorator. China decorators, take notice and take advantage of the lull instead of bemoaning the lack of demand.

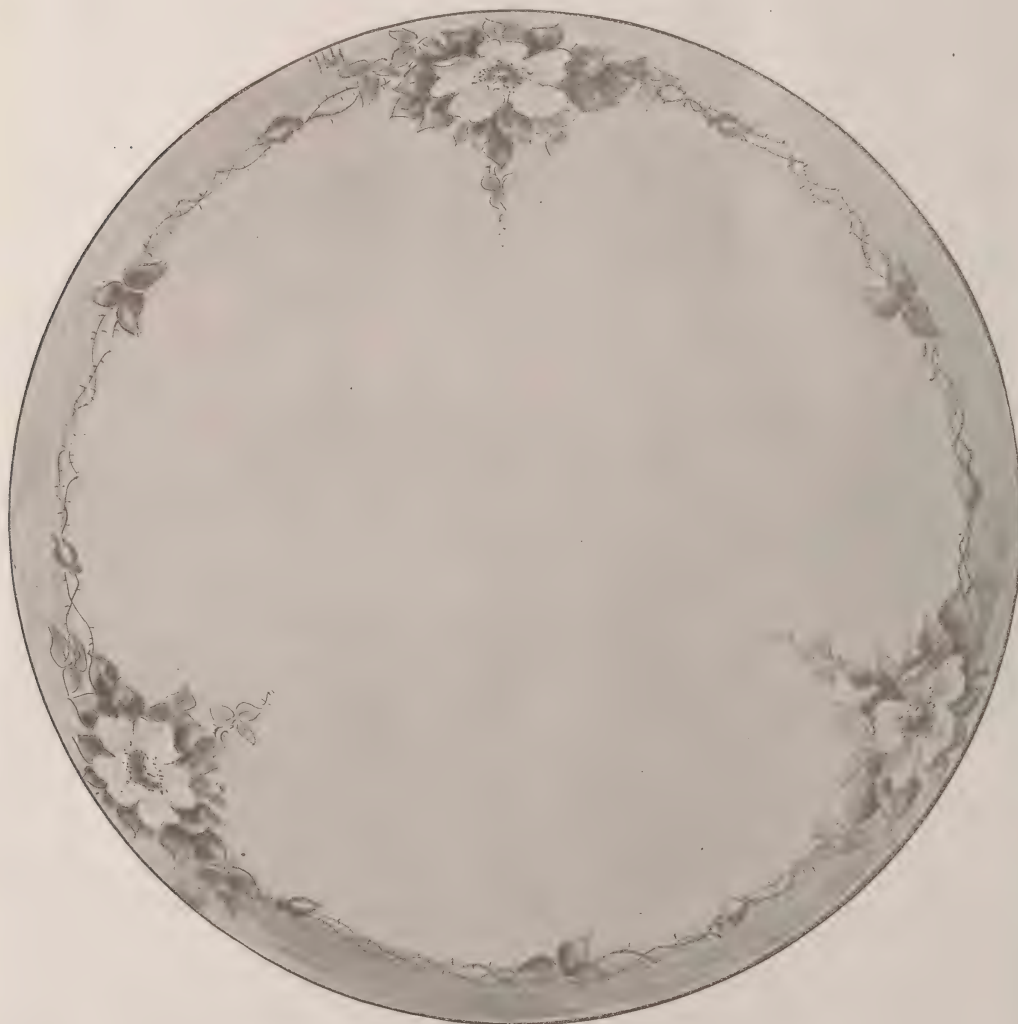
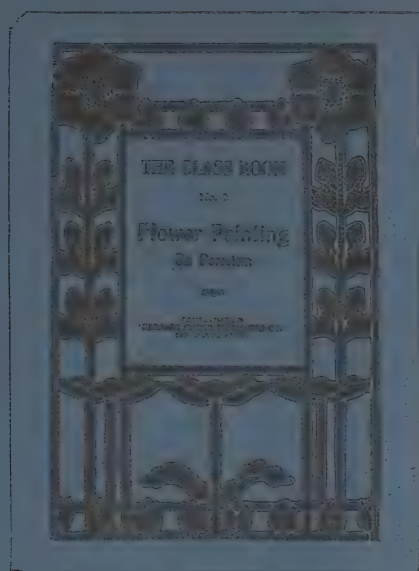


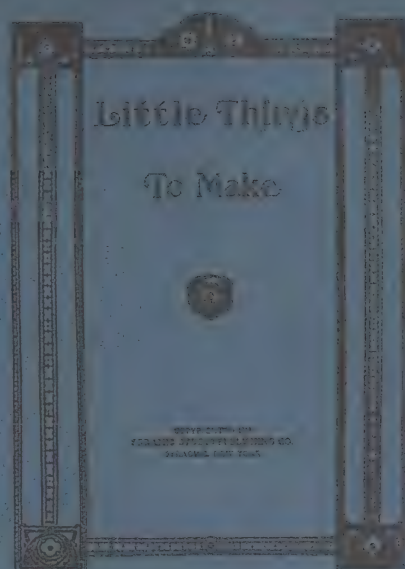
PLATE BORDER—MRS. F. H. HANNEMAN

Oil leaves sand stems and dust with Water Green No. 2, Oil grey band and dust with 1 Dove Grey and 1 Pearl Grey. Outline and dark bands are Green Gold. Second Fire—Paint over flowers and buds with a thin wash of Albert Yellow and Yellow Brown and wide space at edge with Pearl Grey, and a little Albert Yellow.



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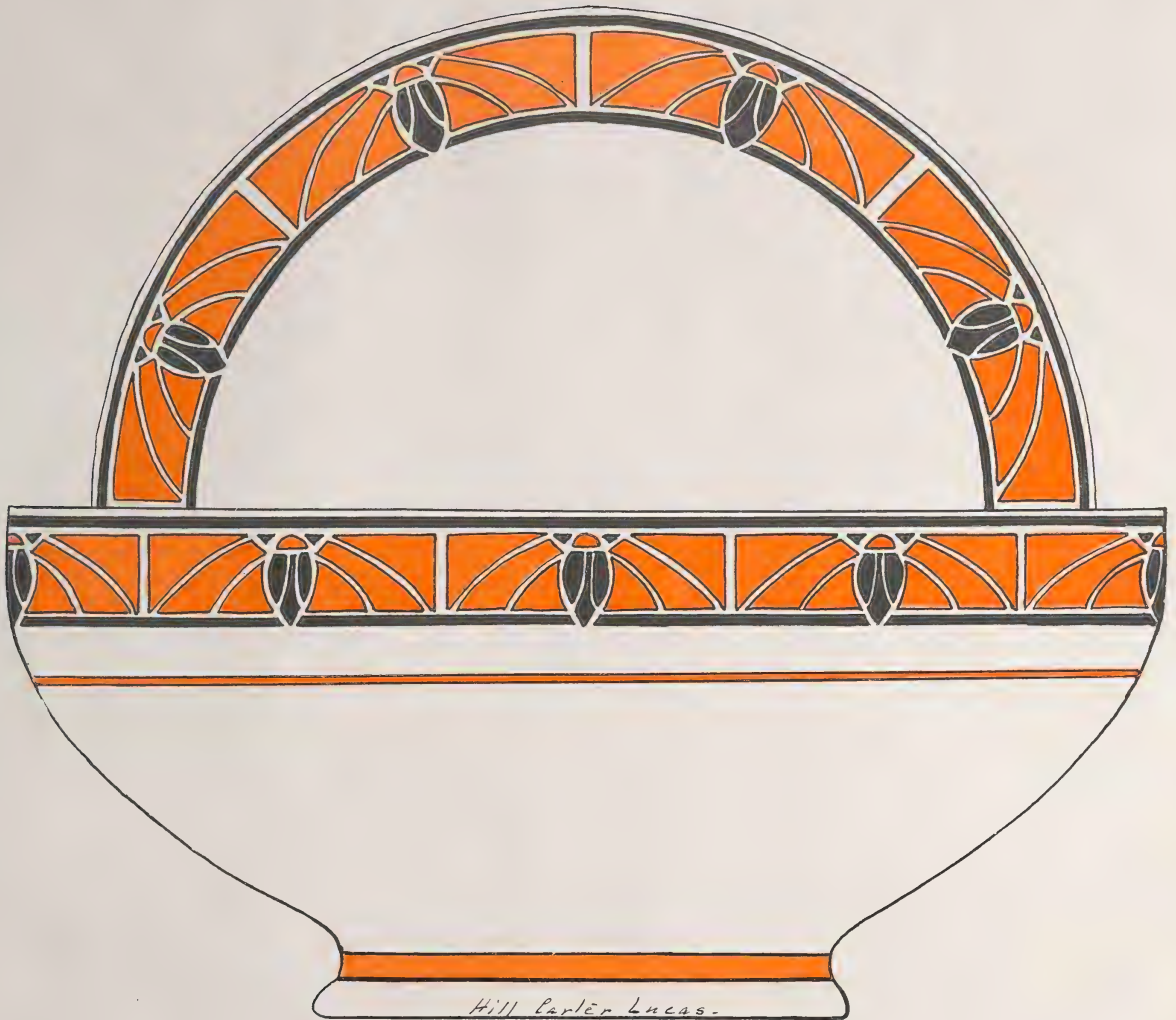


PLATE AND BOWL—HILL CARTER LUCAS

APRIL 1918
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Paint the black and let it stand about an hour and then dust over it with Black, this is easier than to oil the fine black lines and gives the same effect. Second Fire—Paint the orange color with Orange Lustre.

KERAMIC STUDIO

Vol. XIX, No. 12.

SYRACUSE, NEW YORK

April 1918



We notice with pleasure that dealers are beginning to take interest in glass shapes and to advertise their stock. We receive constantly letters from decorators in small places asking us where they can find glass shapes. In fact decorators are, as we expected, paying much attention to this work in addition to their work in china which is handicapped by the scarcity and high prices. And finally dealers seeing this growing demand are making arrangements for handling glass in addition to their regular lines of china.

One dealer writes to us: "Glass is fast supplanting china for the amateur decorator. Many designs for china may just as well be applied to glass and we are surprised that more dealers are not advertising glass in your columns. We have tried it for over a year and find that we have worked up quite a trade for the glass itself. We are sending you an advertisement of our glass stock for the April issue."

✕ ✕

Dean Bossange of the School of Applied Design, Carnegie Institute of Technology, Pittsburgh, Pennsylvania, announces some special courses for undergraduates which will bring about a more complete co-operation between the High Schools and an Art School than has been accomplished elsewhere. These qualifying courses, as they are called, are to be given on Saturdays and are open to all students of High Schools or Preparatory Schools of corresponding grade. Instruction will be entirely technical in character and being limited to Saturday mornings will not interfere in any way with the work of the High Schools. The main object of the course is to encourage the boys and girls of Pittsburgh and vicinity to begin their technical work in art when they are still in the impressionable age.

These courses will make it possible for a High School student to do four years of elementary technical work before he enters the design school and begins the advanced technical work leading to the Bachelor's Degrees offered in the five arts represented in that institution.

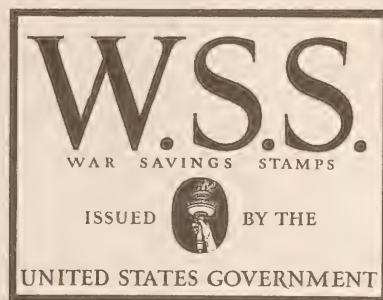
It is not expected that all students taking these courses will attempt to become artists. The courses will be of value nevertheless to those who do not continue because of the educational discipline involved, and the wider appreciation of art and deeper interest in it that will be awakened. Higher standards and better art should result from this co-operation. When it is realized that High School students having taken four years of qualifying work and four of advanced technical work will have had eight consecutive years of the best technical training before receiving their degrees, the optimism of those in charge of the courses seems fully justified.

Courses will be offered in Architectural Drafting, Free-hand Drawing and Modeling as preparation for entrance to the Department of Architecture. In the Department of Painting and Decoration instruction will be given in Free-hand Drawing, Design, Color, Sketching from costume model and a short course in Modeling. In the department of Music instruction will be given in all instruments of the symphony orchestra, each student receiving one individual lesson of

one-half hour per week. In addition to this, class lessons in Solfege and Elementary Harmony will be given and a weekly orchestra rehearsal. In the department of Dramatic Arts instruction will consist of exercises in diction, pantomime, the rehearsal and public performance of simple one act plays and a short period of Folk Dancing. Department of sculpture offers a course in modeling in clay, beginning with very simple forms and advancing as rapidly as the ability of the student will justify.

For the present the Design School will limit those courses to 180 students, selected by competition from those recommended by the principals. The courses will continue for a period of fifteen weeks. At the end of that period an exhibition will be held and a concert and dramatic performance given. An enrollment fee of five dollars is required but this fee will be returned to those who do satisfactory work and are regular in attendance.

✕ ✕



W. S. S. DESIGN COMPETITION

The War Savings Committee of New York, Frederick W. Allen, director, has organized a design competition for Poster, Cartoon, Newspaper Advertisement, Window Card, etc., with prizes of \$2,000, as follows:

Poster—First prize, \$1,000; second prize, \$300. Designs to be made in proportion to 24 inches wide by 36 inches high. Shape and size optional with the designer, the work does not have necessarily to fill the entire area.

Newspaper, Magazine Advertisement, and Cartoon—First prize, \$250; second prize, \$100. Designs to be in proportion to quarter, half or full page newspaper, or in proportion to 5½ inches wide by 8 inches high for magazines.

Car Card and Window Card—First prize, \$250; second prize, \$100. Car card designs in proportion to 21 inches wide by 11 inches high. Size optional for window cards.

The competition will close on April 25th. All entries must be sent prepaid, carefully packed. Any medium may be used, pen and ink, oil, water color, chalk, etc. Competitors may send in as many designs as they wish and enter all classes or two or one, as preferred. Text matter or wording is left entirely to the designer, but the W. S. S. mark illustrated with this notice must appear in all designs, and if the designs are in color, this mark should be yellow for the background, blue for the lettering, bands and medallion.

Address all entries and inquiries to W. S. S. Competition, American Institute of Graphic Arts, 119 E. 19th St., New York.



MRS. ANNE TAYLOR BROWN

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Lustre WareMARIE B. BOHMANN
(Dr. Gunsaulus Prize)

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GRACE E. MINISTER
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GRACE E. MINISTERMRS. ISABELLE C. KISSINGER
Awarded A. H. Abbott Prize for best Individual Exhibit

CHICAGO CERAMIC ART ASSOCIATION

THE Twenty-fifth annual exhibition of the Chicago Ceramic Art Association, held at the Art Institute in the fall, was the best, both as to number and excellence of exhibits, given by the club during recent years. The work showed the good effects of the last year's study course, which has been, in the opinion of all, the best the club has ever had. In addition to Miss Bennett's invaluable criticism once a month, lessons in design and color, based on Mr. Ralph Johonnot's method, were conducted by Mrs. Edward L. Humphrey, and during the month of May Miss Ophelia Foley of Bridgeport, Conn., conducted a very helpful class for members of the association.

The exhibition was held in one of the new galleries of the Art Institute and was well placed and lighted. The president, Mrs. Anne T. Brown, was represented by a number of pieces of unusual merit, a chop-suey bowl in lavender, blue and grey-green and pitcher in yellow, orange, lavender and green, being especially rich in color and good in design. A tea-caddy in antique effect produced by a combination of lustre, red bronze, green and Roman gold, a Belleek compote and small Satsuma vase were attractive in their handling.



MRS. A. A. MCGINNIS

Miss Marie Bohmann, who received the Dr. Frank Gunsaulus Prize for decoration on pottery, showed a Japanese wistaria tea-service with a tasteful decoration, and several other pottery pieces, quite unusual in treatment.

Another member who worked with success on Japanese pottery was Mrs. Nellie Sengenberger of Peoria, Ill., whose large blue lamp-vase was a striking note in the exhibition.

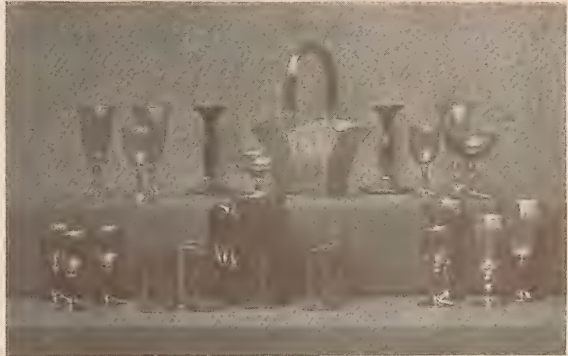
Mrs. George Emmons' covered vase designed in warm colors with black enamel background richly deserved the Honorable Mention which was given it. Her Satsuma lamp vase was unusual and interesting in color and design, being done in a wonderful shade of old-rose and harmonious greens, with a touch of brown. Among her other smaller pieces were two very well designed boxes and a unique miniature teapot.

Mrs. Isabelle C. Kissinger was awarded the A. H. Abbott Prize for Best Collection. It was most varied and interesting, showing work on Satsuma, Belleek, Faience, Wedgwood pottery and tiles. The largest piece, a Satsuma lamp vase, was charming in blues and soft tans. A grey pottery teapot and bowl, designed in blue, attracted much attention. Several



MRS. GRACE P. BUSH

Awarded Burley & Co. Prize for most appropriate design for tableware



IONE LIBBY WHEELER

Awarded the Dr. Gunsaulus Prize for Lustrous Glass



OLIVE M. JOHNSON

Awarded Devoe & Reynolds Prize for Plaque in Enamels



MRS. G. E. EMMONS

MRS. A. H. MCGINNIS

MRS. ANNE T. BROWN

MRS. GRACE BUSH
OLIVE M. JOHNSON
ISABELLE C. KISSINGER



MRS. G. E. EMMONS

pieces designed in copper lustre made a rich note in the exhibition. The Belleek cracker jar with an unusual bird design in old blue was one of the best in this splendid collection.

Miss Florence McCray was given the Hasburg Gold Prize for a most unique handling of etched gold in a four piece tea set. Red bronze gold was used as a background for a border design in white and roman gold, the whole brought into harmony by a rich Satsuma tint. The same coloring was used on a plate with peacock border. She also showed a Sedji tea-set in green and white gold.

Dr. Frank A. Gunsaulus Prize for glass was given to Miss Ione Wheeler. Her lustred glass was interesting in color and shape. She exhibited a number of lustred porcelain pieces, a large peacock vase was a beautifully developed piece, a rich rose lustre vase was most attractive. A copper lustre tea set, also one in blue, and smaller pieces of varied lovely colors completed this collection.

Miss Mary Thrash showed two pieces, a well executed tile and fruit dish in soft colors.



MRS. J. B. EMISON
MRS. MARGUERITE J. ROOD
MISS MARY E. HIPPLE
MISS FLORENCE MCCRAY—Awarded Hasburg Gold Prize for Etched Plate and Tea set

MRS. E. T. PHELPS
MISS MARY THRASH
MISS IRENE ANDERSON



MRS. ISABELLE C. KISSINGER

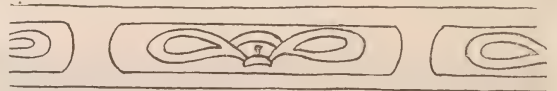
Miss Irene Anderson sent a Satsuma trinket box, sugar and creamer, and dresser set, all showing careful work in both design and execution.

A charming pair of small vases, a Satsuma box and a very effective larger vase made a small but strong exhibit for Mrs. E. T. Phelps.

Mrs. Rood was represented by a pleasing vase, with dark brown background and border designed in orange lustre and gold.

Mrs. Grace Bush sent a collection characterized by good design and harmonious coloring. The lamp-vase, bowl with bird motif, in peacock tones, and suggestion for dinner set were especially good. The latter was awarded the Burley & Co. prize for the most appropriate design for tableware.

Mrs. J. B. Emison also showed successful tableware, a set of dinner plates in enamels and gold were noteworthy for daintiness of design and careful execution.



ANNE TAYLOR BROWN

Panel for Belleek Compote in Photo

Colors used—Alice Blue, French Violet, Plum, Light Green, Yellow and Orange

A snappy little luncheon set, in blue and white, was sent by Miss Mary E. Hipple, whose other pieces were also of interest, notably a flat Belleek bowl, in dull pinks and greens, and a Satsuma vase of vibrating blues and greens.

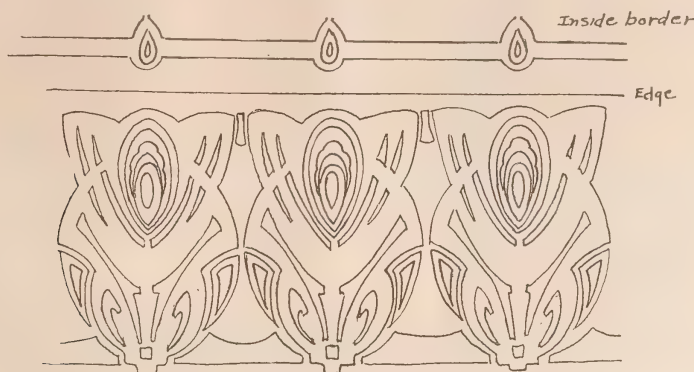
Miss Olive Johnson was awarded the Devoe & Reynolds prize for the best individual piece, a large Satsuma plaque with an all-over design in enamels, lavender, blue and black predominating. Her pieces were characterized by originality of design and very successful handling.

Another worker who specialized in pottery was Mrs. A. H. McGinnis. She caught the spirit of the ware in her freely

executed designs. Her Satsuma vases and bowl were also treated in an interesting way.

Miss Grace E. Minister was represented by a well designed tea set in turquoise blue, green and Roman gold, a scarlet Japanese ware plate decorated in a geometric pattern in black enamel, and several unusual pottery vases.

Despite the heavy demand on the time of all members for patriotic work, each one is making an earnest effort to be worthily represented next year and thus help to keep up art activities and interest. The Club will furnish the usual course in design which is always well attended.



Border of Bowl shown in Group at Chicago Exhibition

BORDER FOR FLOWER POT OR BOWL—ISABELLE C. KISSINGER

AS shown in the photo this border was used on a Satsuma flower-pot $3\frac{1}{2}$ inches high, the spaces between motifs and lower part being covered with Green Blue enamel. The motifs were left the glaze of the ware with accents of enamel as follows: narrow oval in upper center Deep Purple, the space next inside, Lavender Blue, scallop Dull Yellow with a line of Orange on the inside, while the smaller oval was Lavender with a Black center. The thin pointed bars on each side the oval and the panel at the bottom between motifs, Apple Green; the long curving bars in center same blue as background, the "hooks" at each side Lavender, with Yellow center. The small panels between the large motifs Dark Green. The blue on enamel background ran over the edge and $\frac{3}{4}$ of an inch on the inside, as indicated, the small ovals being Lavender with a black center and the line below Apple Green. The inside below this line was tinted with Light Green lustre.

II. For a bowl use color scheme as follows:

Tint outside with Orange lustre padded. Add a band at bottom of border and lay background space with Roman gold, picking out design with white gold and red gold bronze with accents of Turquoise Blue enamel.

III. Outline with Dark Green, use green lustre, green gold, and work out design in greenish blue and Red Violet enamels with a touch of Orange.

ART NOTE

A unique and interesting function was staged in the Minneapolis Institute of Art last winter. It was in the nature of a fancy dress carnival and nearly five thousand persons assembled, most of them in costume and in true gala spirit.

There were groups in each of the period rooms in appropriate attire. These have been planned for by those in charge of the revel.

There were three entertainments staged—one a clever play by the "Attic Club." There were tableaux vivants presented on a stage at the east end of the wide corridor on the second floor. All were full of color and delightfully posed and accompanied by special music from a concealed orchestra. Shortly before midnight a chorus under the direction of a choir master from one of the Churches led the huge company in singing carols and other appropriate songs until the chimes announced the advent of the New Year. Then all of the costumed throng formed a long line and marched in joyous procession through the galleries and corridors of the second floor down the broad stairway for a similar tour of the main floor, making a spectacular finale to an unusual evening.

Gentlemen:—Enclosed please find check for \$4.00 to cover *Keramic Studio* for another year.

I imagine I am one of a very few *Keramic* teachers who has a better business this year than for the last two years. Soon after the war broke out and every one was talking nothing but war, I decided to have no war talk in my studio, or at least as little as possible. My studio is a large one and light and airy so I make it as attractive as possible. It is now the one recreation of many pupils to come up to the studio and work. We often have little lunches and work all day. They all say they go away feeling better. Most of them have some one in the camps or at the front. I have one brother in the camps in this country and one somewhere in France. I have 20 pupils every week and then odd ones dropping in.

Thought this might help some other teachers.

Yours truly,

E. M. L.

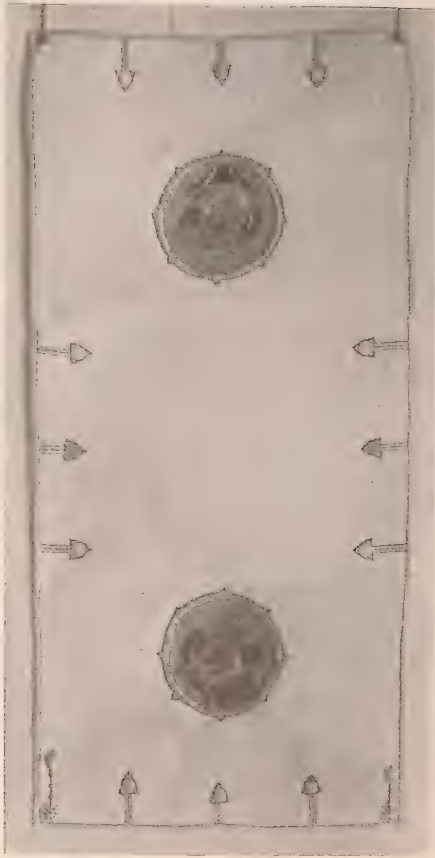


TABLE RUNNER No. 1—CORNELIA A. NEWMAN

UNITY OF ART

Henrietta Barclay Paist, Ass't Editor

THE Art embroideries illustrated in this issue are the work of Miss Cornelia Newman and were shown—with other specimens—at the Minneapolis Art Institute in November last, and formed a brilliant and charming bit in the exhibition. The Art of embroidery has been slow to adapt itself to the modern thought concerning design, but there are a few pioneers who having mastered the problem of design, have put their theories into practice in this direction. Among these the names of Mr. and Mrs. Johonnot stand out prominently. Miss Waldvogal, of Pasadena, is a Swiss woman, another individualistic worker, who is combining strong design and craftsmanship. It was in her studio that Miss Newman studied and while some of the designs show strongly the influence of the teacher, she is nevertheless fast evolving a style of her own and her craftsmanship is sincere and her sense of color harmony strong.

When one sees specimens of embroidery like these one cannot help associating them with the surroundings which they merit.

It makes little difference what materials and tools we employ if we are interpreting nature in terms of design and have made a sincere and conscientious study of the principles which govern design.

A home cannot be furnished consistently and harmoniously unless every bit of furnishing measures up to the same stand-

ards. How many homes we see with rich hangings and oriental rugs but inartistic couch pillows and table runners. Some homes which are the product of the commercial Interior Decorators have every luxury except well chosen pictures or china. How many china decorators have never given a serious thought to the study of interior decoration with the view of making their homes a harmonious setting for the porcelain they are decorating?

How many pictorial artists shrug their shoulders when ceramic art is mentioned—as if they knew little and cared less about the subject. How many musicians are there who appreciate the value of color in their surroundings, the psychological effect it has on the emotions and on the creative instinct? We must enlarge the opening through which we are looking at life if we would see art as a unity and develop more uniformity. We must recognize the interdependence of all departments of art if we would seek a permanent place for our own specialty.

The thing that is not born of necessity will not long survive. "No man liveth to himself alone." No branch of art can exist independent of all the other arts. So, friends, let us welcome and encourage and study to appreciate all art expression and not begrudge a part of our space to art products expressed in other mediums. Let us try to see them as necessary adjuncts to our products and hope for a



TABLE RUNNER No. 2—CORNELIA A. NEWMAN

return of the encouragement and appreciation we bestow. For myself I would like to see *Keramic Studio* open its pages to all craft work—for the inspiration and educational value it would be to the ceramic workers.

Work Bag

The material of the bag shown is a heavy black silk. The little flower units are embroidered in shades of Blue, Rose, Yellow, Green and Grey. The hoops are Turquoise Green echoing the green in the units. It is lined with grey and the cords of grey have brilliant green beads pendants. The craftsmanship is sincere and the color harmony most satisfying.

Another bag not shown, also of black silk, had a large round medallion on either side showing a bird motif embroidered on an applied background of royal blue. The color scheme combined shades of Orange, Blue Green, darker Green, bright Moss Green, Mulberry, Rose and Black. The body of the bag is shot with threads of green and blue. The hoops are enameled in black with decoration of tiny units in brilliant colors echoing those in the design. The lining is Moss Green to match that in the decoration and the black cords have brilliant large colored beads matching hues in the design.

Table Runner No. 1

This runner is of grey linen with applied units in darker grey. The embroidery (flower basket design) is in shades of

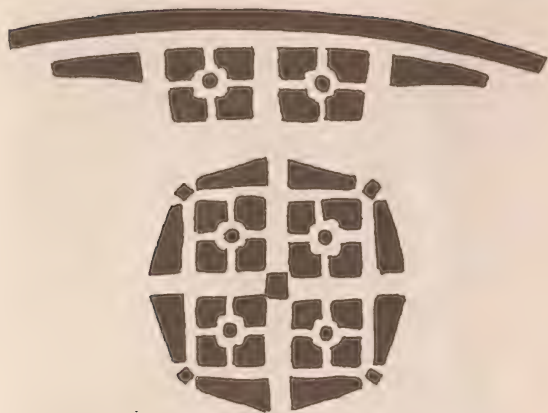
(Continued on page 198)



WORK BAG—CORNELIA A. NEWMAN



TILE FOR BOOK END—HENRIETTA BARCLAY PAIST



Motifs for enamels and gold on glass or china—Flora Leland

GOLD WORK ON GLASS

D. M. Campana

AS glass decorations require a much lighter firing than china decorations, all materials used in the decoration of glass should consequently be softer than materials used for china. This applies also to gold. Golds used on glass must be prepared somewhat differently. In my many experiments I found that the addition of more flux to the gold used for china for the purpose of melting it quicker does not bring a dependable gold.

Sometimes this gold fires out dull, sometimes more dull yet and sometimes it comes out fairly successfully. The natural body of the glass has much to do with the results and in experimenting I found that a small part of Platinum added to the gold and a certain mixed-flux will make the gold more adhering to the glass, perhaps a trifle lighter in color, but very dependable and clearer than any other gold I have used.

I use my gold pure, mixed with a clean *Turpentine* and nothing else. The mixing of Liquid Bright Gold will make it darker and not always so reliable. If you apply this turpentine-mixed-gold on the outside of a tumbler for instance, it will look good and yellow, not only on the side where the

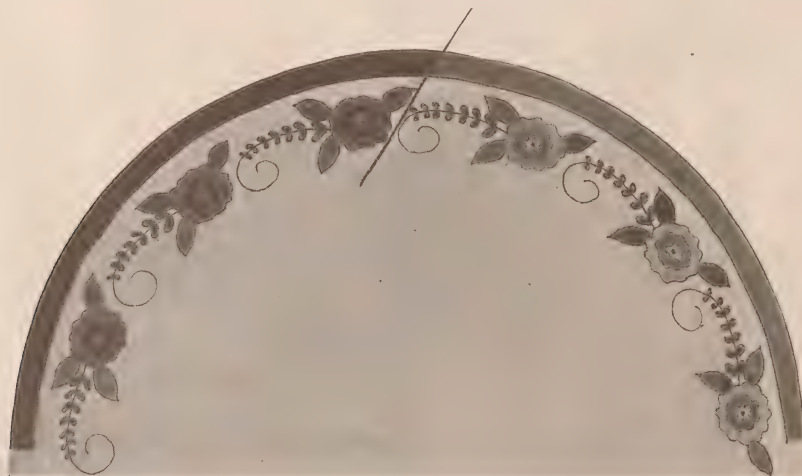
gold is applied but also on the inside of the glass. By mixing it with Liquid Bright Gold, these very same designs would look bright on one side and dark on the other.

Of course, on such a thing as handles or feet where the whole is to be covered, you may apply a Liquid Bright mixed with glass Roman gold, also Liquid on the first firing and Roman on the second. My choice, however, would always be the pure *glass Roman gold* mixed with the Turpentine, because if applied smoothly one coating would be sufficient for a good solid effect. I call your attention to the word *smoothness* as gold or colors or any other material applied roughly over glass will be seen through the transparency of the glass and will make your decorations faulty and bad.

As to possibilities of gold decoration over glass, I find that a touch of gold looks good and for instance on drinking glasses, either at the top or at the foot, an etched border is good and very effective. The handle of a basket or the feet of a bowl covered in gold will look good and pleasing. One of the most popular decorations on goblets or tumblers is the *gold monograms* which it is not difficult to produce and is always very popular with the public. I generally apply my monogram on the outside of the glass and have a delicate shade of lustre on the inside of the same glass in this way making the full decoration in one fire. Good lustre colors for this purpose would be Amethyst, Blue Pearl, Rose Shell, Golden Amber, Orange or also Iridescent. You can draw your monogram with pencil on a piece of paper and keep it on the inside part of the glass so that you can follow the line when you apply the gold on the opposite side, making it very easy to repeat the very same monogram on a quantity of glasses.

As I have mentioned before a good border either etched or painted in gold, makes a very pretty decoration and etching can be done in the very same manner as on china. You cover your glass with the Acid Varnish and dip your glasses in the hydro-fluoric acid, only being careful to give about half of the time in the acid for the etching of glass as you would give to the etching of china.

Liquid Bright Gold may be used on glass with good results though even this article must be a trifle different from the one used on china. Roman gold is burnished after the fire but I advise you to use *Burnishing-Sand* instead of Glass Brush. Take a piece of rag thoroughly moistened in water,



MOTIF FOR ENAMELS ON GLASS OR CHINA—LAUREL G. FOSTER

dip it in the sand and rub it over the gold until it looks nice and clear. Wash the sand off the glass and dry. You will find that this method of burnishing will give you a more solid and not so streaky effect.

Resuming on glass gold work I advise you to remember the following points:

1. Have the proper gold, this being the very important thing.
2. Mix your paste gold with pure turpentine only.
3. Apply gold as smoothly as possible.
4. Pure Roman gold is more reliable than the gold mixed with the Liquid Bright Gold.
5. Fire your gold at a fair degree of heat.
6. Burnish with Burnishing Sand rather than anything else.

Next number: general suggestions for glass decorations.



THE LINEN PAGE.

JETTA EHLERS - - - - - EDITOR

18 East Kinney Street, Newark, N. J.

AT first glance the table cover illustrated may seem much like work previously shown on this page, but it has one very novel feature, which I feel sure will appeal to many workers. Instead of the usual hem, the piece is finished with a binding. This is a very practical manner in which to finish things, especially where one wishes to introduce another color. This makes a most interesting variation of applique of which so much mention has been made in these articles.

The cover which measures twenty-six and a half by fifty-three and a half inches, is made of ecru linen, really a warm sand color. Upon this is appliqued a band of blue, and the piece is bound with a beautiful dull orange-red. A crocheted edge finishes this. The sand colored center measures forty-seven and a half by twenty and a half. The band of blue is two inches in width, and is sewn to the center section by hand, the raw edges on the under side being neatly overcast to prevent any ravelling. As can be seen by the illustration the corners are

not mitred. The binding of dull orange-red is cut straight and also sewn on by hand, turning and felling it on wrong side. It shows a half inch on both sides, and in cutting it, enough should be allowed for a good turn in. A bias binding would of course pull and get out of shape when washed.

The crocheted border is about three quarters of an inch wide and is done with a heavy mercerized thread. The first row is in double crochet in sand color. Next are three rows in single crochet of blue, the first a rather light, then a medium, and the last of dark. This has the appearance of a picot at intervals. The thread is too heavy for that, but the same effect is obtained by making a loop of several chain stitches, then skipping a couple of stitches in the previous row and going on again. The whole thing is very rich and unusual, in fact, it is one of the most interesting pieces which has come to my attention in some time. The illustration gives but a faint idea of its charm. It so completely meets our requirements that a thing should have beauty, distinction and simplicity. It is part of a set made by Miss Foley from design by Marshal Fry. Mr. Fry is doing much to educate our ceramic workers away from old and narrow viewpoints, towards those that are broader and more free. There are still those of course who are much like the old lady of the story, who, disapproving of modern pedagogies, insisted that her grandchild be taught the alphabet as she herself had been, "picked out with a big brass pin." In these troublous days when our supply of china is so limited and the prices ever soaring, it would seem an opportune time in which to plan some table linens. What an interesting and profitable study there might be in designing linens to go with some of the china we have already decorated. If you have a set of Sedji for instance, work out something on the order of the piece illustrated. Use grey linen for a foundation perhaps, and then study your decoration and see what would be best for the applique and for the touch of color on the edge. Try several combinations until you feel sure you have one that will be right. Applique also suggests itself for sets for the bedroom. Perhaps you have a dresser set which you could plan linens for. Window curtains for the bed room would be interesting treated with a binding of color. It is curious how far one is carried along when once started in planning things to go with china. And yet it is not so remarkable after all, for the whole field of interior decoration is opened to us.

Many workers are turning to the decoration of glass during these days of china shortage. Linen things are quite as successful with glass and many charming things may be worked out in this direction.

A set of glasses for grape juice might have a tray cloth and tiny napkins. There is something very attractive about the very small napkins, and it is really all one needs with light refreshments. A square for the table and the same sort of wee napkins could be used with a set of tumblers and capacious pitcher for lemonade or iced tea for the porch. There are very good shapes to be found in the department stores, some of the rather heavy and inexpensive glass firing in a very satisfactory way. It is quite fascinating when one gets into it. At any rate we must all keep working let it be china, linen or glass, or interior decorating. It is most important to keep things going so that we may all tide over these trying days. We at home must go on with the usual business of living, so let us put some beauty into it as we pass along.

BOUND COPIES

Volume 19 of which this (April) number is the last, will soon be ready.

Place your order now!

DECORATED PORCELAINS WINNING FIRST PRIZES AT THE MINEOLA FAIR

Maude M. Mason

THE group of decorated porcelains receiving first prizes at the Long Island Fair at Mineola, illustrated this month, gives a very good idea of the benefit to the decorators and the value to the public of a demonstration of artistic table decoration. All of the articles shown in the photographs were designed and decorated by the exhibitors and were most satisfying and charming in their effect.

Mrs. Pearsall's tea-set was fresh and inviting in its soft blues and yellows and her design was well adapted to the shapes selected. The breakfast set in its soft old rose coloring with black decorations was very delightful in its simplicity and color combinations. The linens, made to accompany it, were equally charming, making a most satisfactory table. The flowers used in the decorations were pale yellow roses shading to a deep pinkish salmon towards the centre, completing the unusual scheme.



FIRST PRIZE VASE—MISS ANNA VAN SICLEN
Dark Blue and Chinese Rose Enamel on a neutral yellow ground.

Miss Van Siclen's work showed great variety in its treatment, the lamp vase being strong in design and having a good decorative effect, the decorations being in soft blues and rose on a dull yellow background. The enamel tray was simple and bold in design and delightful in color. The monogram plate was especially interesting in its gold decoration and shows the use of a monogram as a decorative unit as opposed to the usual commercial use of this theme. In the lustre tray the same motif used in the enamel tray has been adapted to the requirements of a different medium—lustres, the design also being very interestingly adapted to the form of the oval tray.

I hope that other State Fairs may have opportunities for such a display of artistic table decorations.

VASE SPIDERWORT MOTIFS

Mrs. John Ehlers

THE outline may be omitted if preferred. Use Black if the outline is used. Oil leaves under the large flower at the bottom of vase and the two short ones leading from it. Also the two short ones back of upper group and dust with 1 part Water Green No. 2 and 3 parts Ivory Glaze. Oil remainder of leaves and dust with Florentine Green. Oil the dark petals of flowers and dust with Mode and the light petals



with 2 Cameo and 1 Peach Blossom. Leaf in border is Florentine Green. Dark bands and centers of flowers are Green Gold. A gold band may be added at the bottom of vase.

Second Fire—If the colors need patching or strengthening they are to be painted in. Paint the entire background with a very thin wash of 2 parts Albert Yellow and 1 part Dark Grey. This should be a delicate Ivory tint. Retouch Gold.



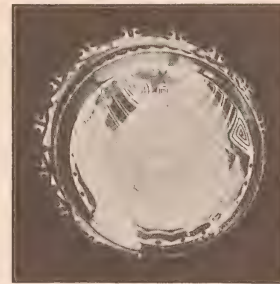
FIRST PRIZE BREAKFAST SET—MRS. J. N. PEARSALL
China, Japanese crackle ware in old rose. Decoration in Mason's black enamel.



FIRST PRIZE TEA SET—MRS. J. N. PEARSALL
Flower forms and bands Dark Blue enamel and Orange, Soft Yellow. Leaves Emerald and Florentine Green. Mason's enamels were used.



SANDWICH TRAY—MISS ANNA VAN SICLEN
Ground in Rose Lustre. Design in Liquid Bright Silver.

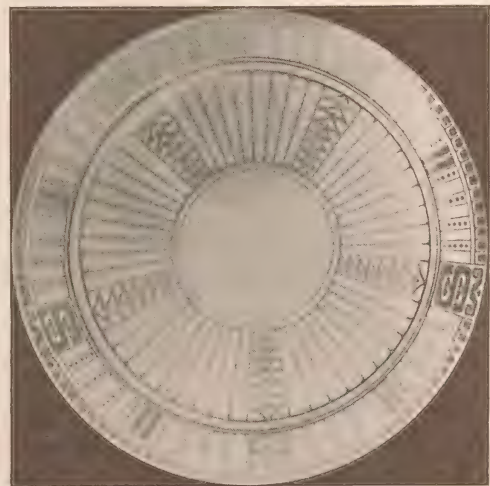


BON-BON BOX—MISS ANNA VAN SICLEN
Light Brown lustre ground. Design in Copper lustre.

FIRST PRIZE FOR LUSTRE DECORATIONS



BELLEEK TRAY—MISS ANNA VAN SICLEN
Blue, Green, Pink, Yellow, Madder Red enamels—Mason Enamels.
FIRST PRIZE FOR ENAMEL DECORATION



MONOGRAM PLATE IN GOLD
FIRST PRIZE FOR MONOGRAM DESIGN

DECORATED PORCELAINS WINNING FIRST PRIZES AT THE MINEOLA FAIR

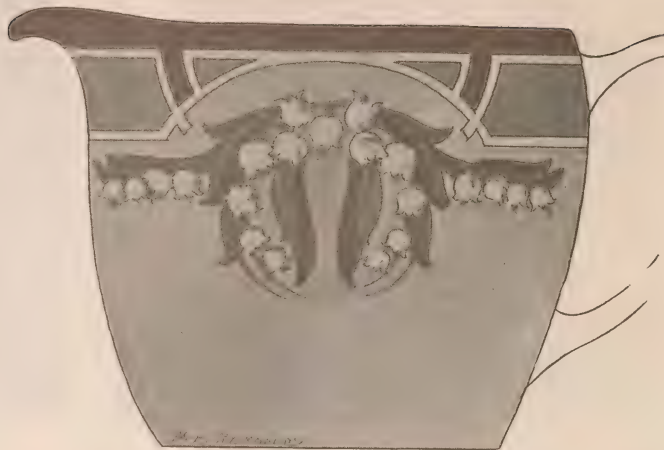
SUGAR AND CREAMER

May E. Reynolds Judson

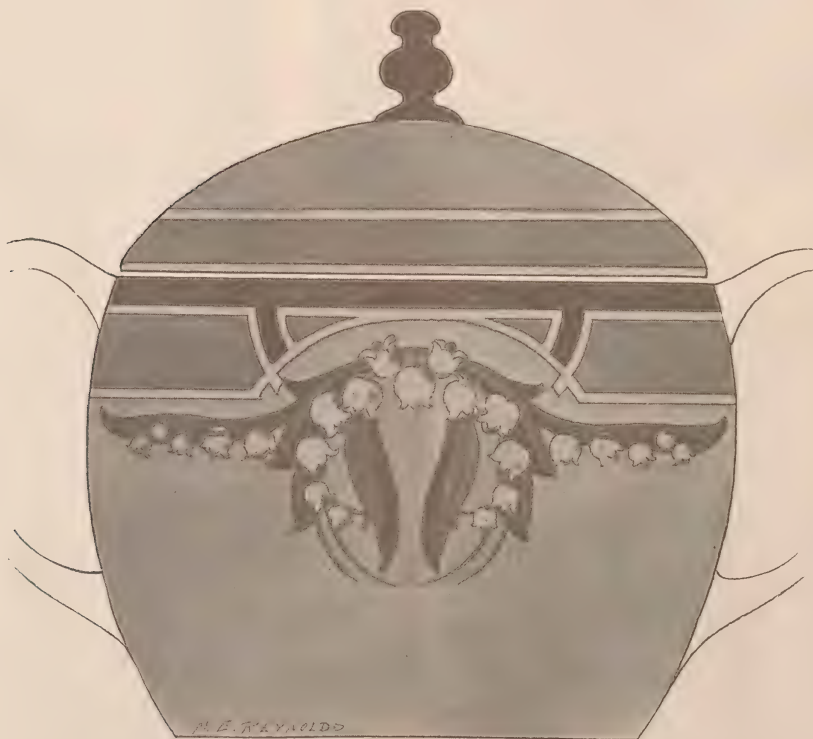
FIRST Fire—Outline lilies of the valley with outlining ink that fires in, paint tint in background in Yellow Green. Narrow bands in Old Dutch Blue, have tint very dainty. Wider bands are in Yellow Brown; use very delicately, so that tone will not be heavy. Leaves of flowers are in Olive Green and Yellow Green, also Apple Green for the light parts, and Brown Green for the deeper tones. Centers of the lilies are in Yellow Brown and flowers are toned with Grey for White Roses. Trenton Ivory is used back of the flowers in the oval spaces. Handles and bands at top are in Roman Gold.

Second Fire—Go over the tints if necessary, and wash over the flowers and leaves with same tones used in first fire. Go over the gold.

This piece can also be done in enamels, using the white enamel for the flowers, and Yellow Brown for the centers and Apple Green, Grass Green and Brown Green, in the enamels. Use Belleek, if you wish to do it in soft enamels.



CREAMER—MAY E. REYNOLDS JUDSON



SUGAR—MAY E. REYNOLDS JUDSON

BEGINNERS' CORNER

JESSIE M. BARD - - - - - EDITOR

Dickinson Seminary, Williamsport, Pa.

CUP AND SAUCER

Design by Mary L. Brigham

THE outline may be omitted, but if it is preferred use Black. Oil the leaves and stems of flowers with Special Medium or Oil and pad it to be sure that it is not on heavy and dust with 2 parts Florentine Green and 1 part Ivory Glaze. Oil the flowers and dust with 3 parts Cameo and 1 part Peach Blossom. Paint the dark spots in the flowers with Peach Blossom and a very little Yellow Red. The bands and dots are Green Gold. Handle is painted with 3 parts Bright Green and 1 part Dark Grey.

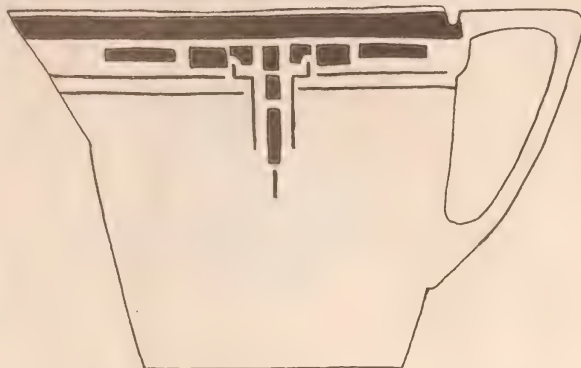


CREAMER

Georgia B. Spainhower

OIL the three vertical oblongs in the center of the design and the shorter horizontal ones in the border and dust with 2 Cameo and 1 Peach Blossom. Clean and straighten

edges with an orange stick and clean all surplus color from the china. Paint the remainder of the design except the wide



upper band with Green Gold. Paint the wide band with a thin wash of Dark Grey and a little Peach Blossom.

Second Fire—If the pink is too delicate paint a thin wash of Peach Blossom over it and retouch Gold.



CUP AND SAUCER—MARY L. BRIGHAM

UNITY OF ART

(Continued from page 191)

orange, mulberry, peacock blue, purple, green and black. The unit is heavily buttonholed with orange and black. The little outside units are in mulberry and blue outlined with orange and the edge is heavily buttonholed with orange. The little moulds at the corners are of silver with black and purple beads pendants. The design is original. The color scheme brilliant and daring, but in rare harmony and would act as a beautiful setting and for any piece of pottery or porcelains, be it lamp, vase or jardiniere.

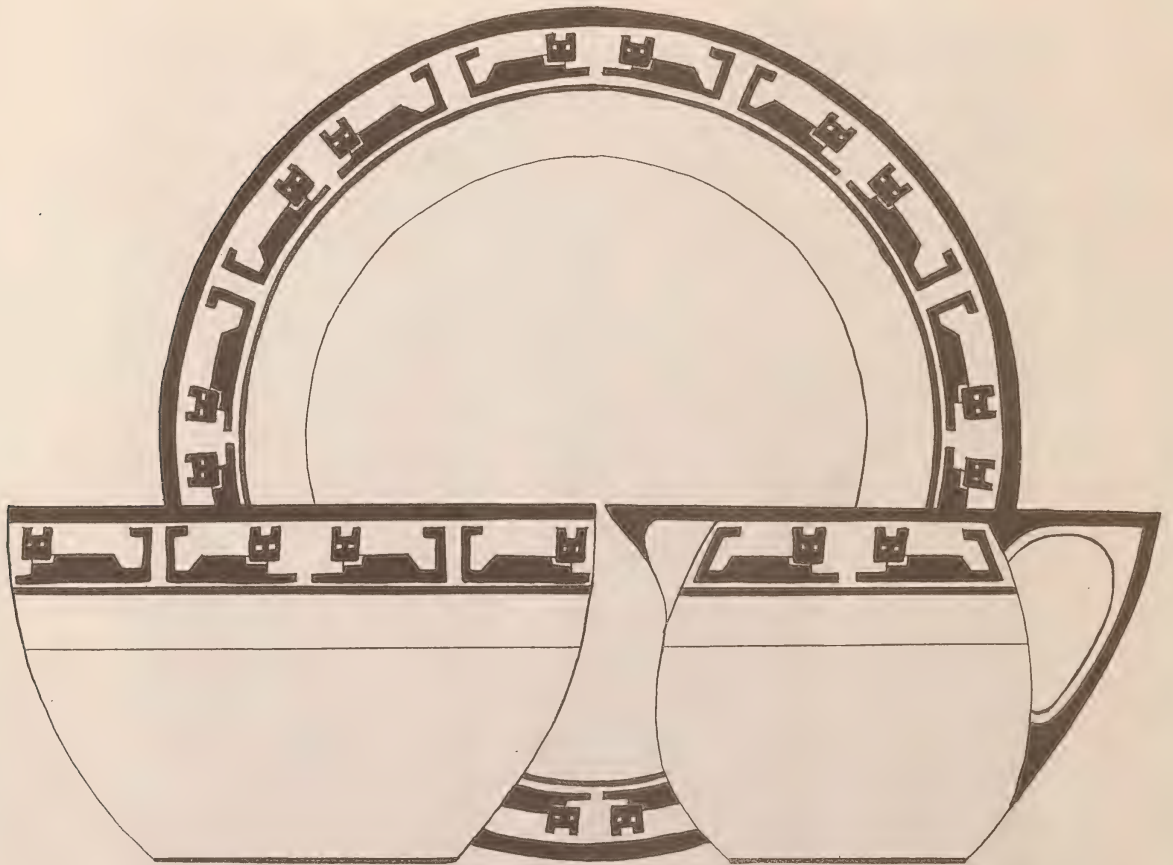
Table-Runner No. 2

This is a most charming piece of color and design. This design enamated from the studio of Miss Waldvogal, Pasadena, one of the leaders in this country in modern art embroidery. The material is of natural colored crash, the heavily decorated edge in brown and purple with little units in shades of pink, golden brown, soft tans and greens. The large units are in shades of rose, yellow, orange, purple and greens with dark blue base. The small units scattered over

the surface are in rose and tans with greens and purple leaves. The influence in this design is Russian and Bulgarian but it is a purely modern piece of designing and the craftsmanship is remarkable. The coloring gives almost the effect of brilliant enamels and the piece would grace any library or drawing room table.

Miss Newman does not confine her talents to articles of the types shown but has produced some charming blouses of voile, crepe de Chine and Georgette, exquisitely embroidered and made and dainty children's frocks, artistic in color design and workmanship.

A blouse recently turned out from this studio was a sand colored Georgette crepe—with a charming border design in two shades of mulberry and turquoise green with touches of orange and emerald green. The design and color harmony of the whole was something to gloat over and remember. Another blouse was of grey crepe worked in two shades of coral and a darker grey with touches of emerald green. It would have done justice to any student of design and color harmony, but would have to be seen to be appreciated.



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A MAGAZINE PUBLISHED MONTHLY

for the

DESIGNER—POTTER—DECORATOR—FIRER
AND CRAFTSMAN

SYRACUSE, N. Y.

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Publishers—KERAMIC STUDIO PUBLISHING COMPANY

Samuel Edouard Robineau, President; George H. Clark, Vice-President and Treasurer;
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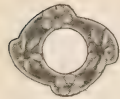
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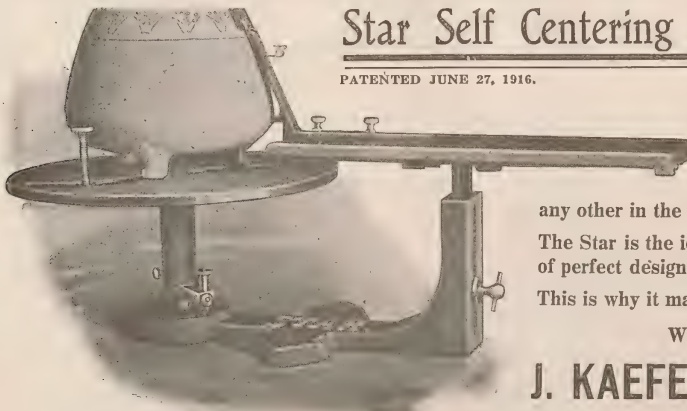
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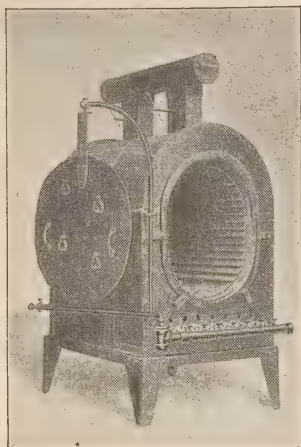
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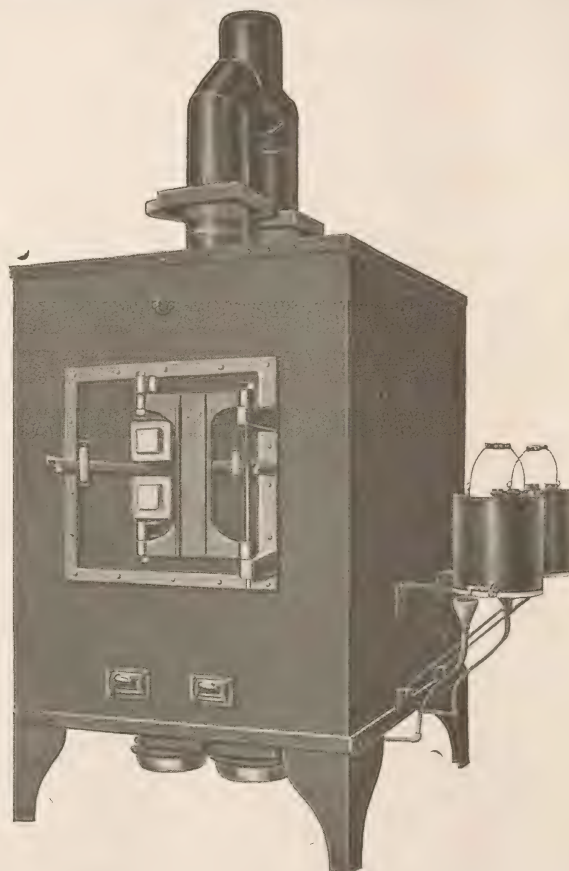
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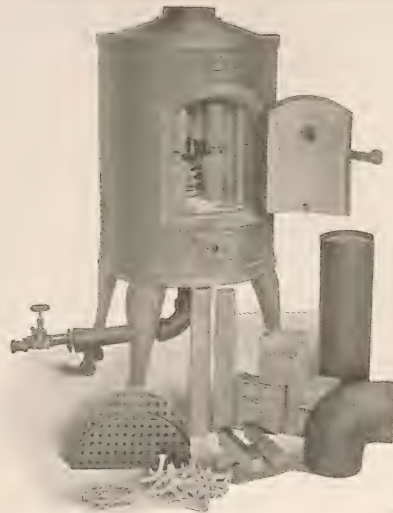
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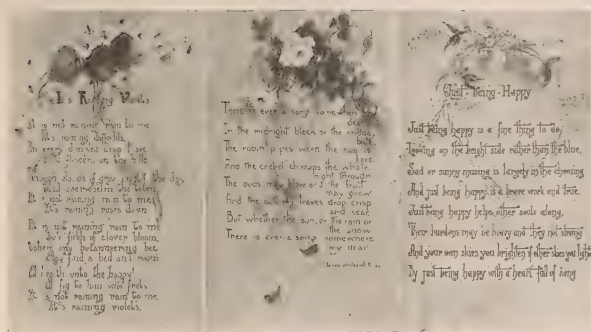
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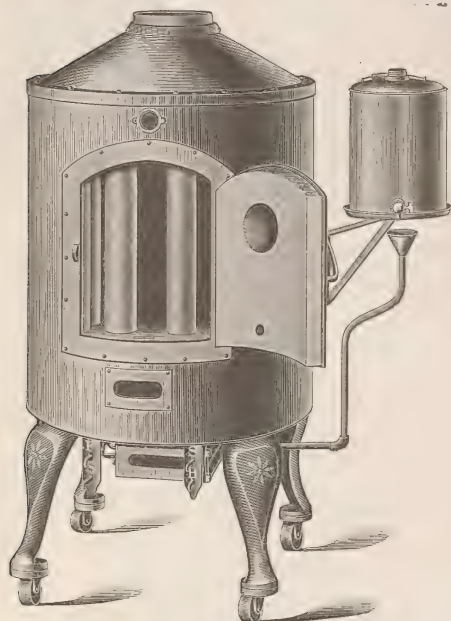
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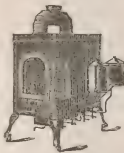
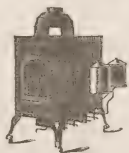
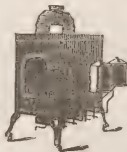


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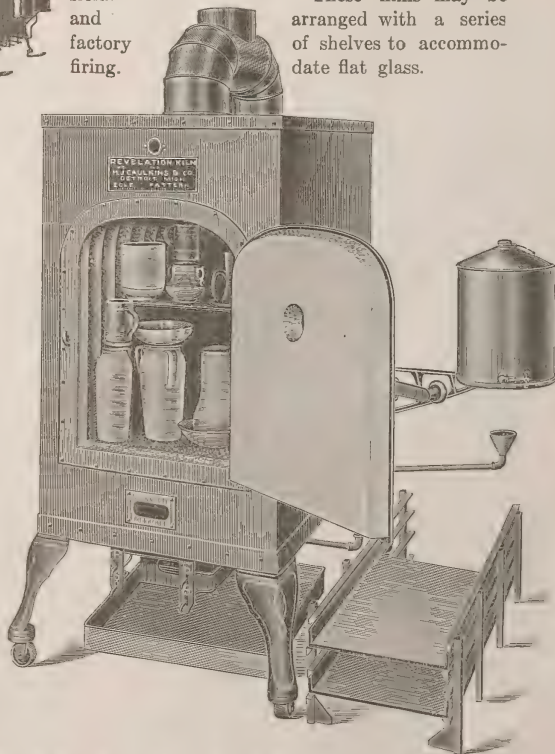
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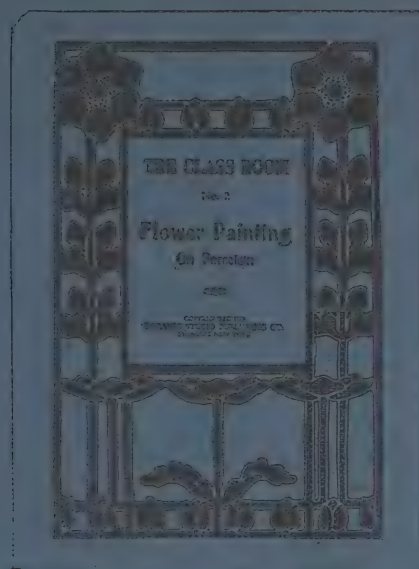
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